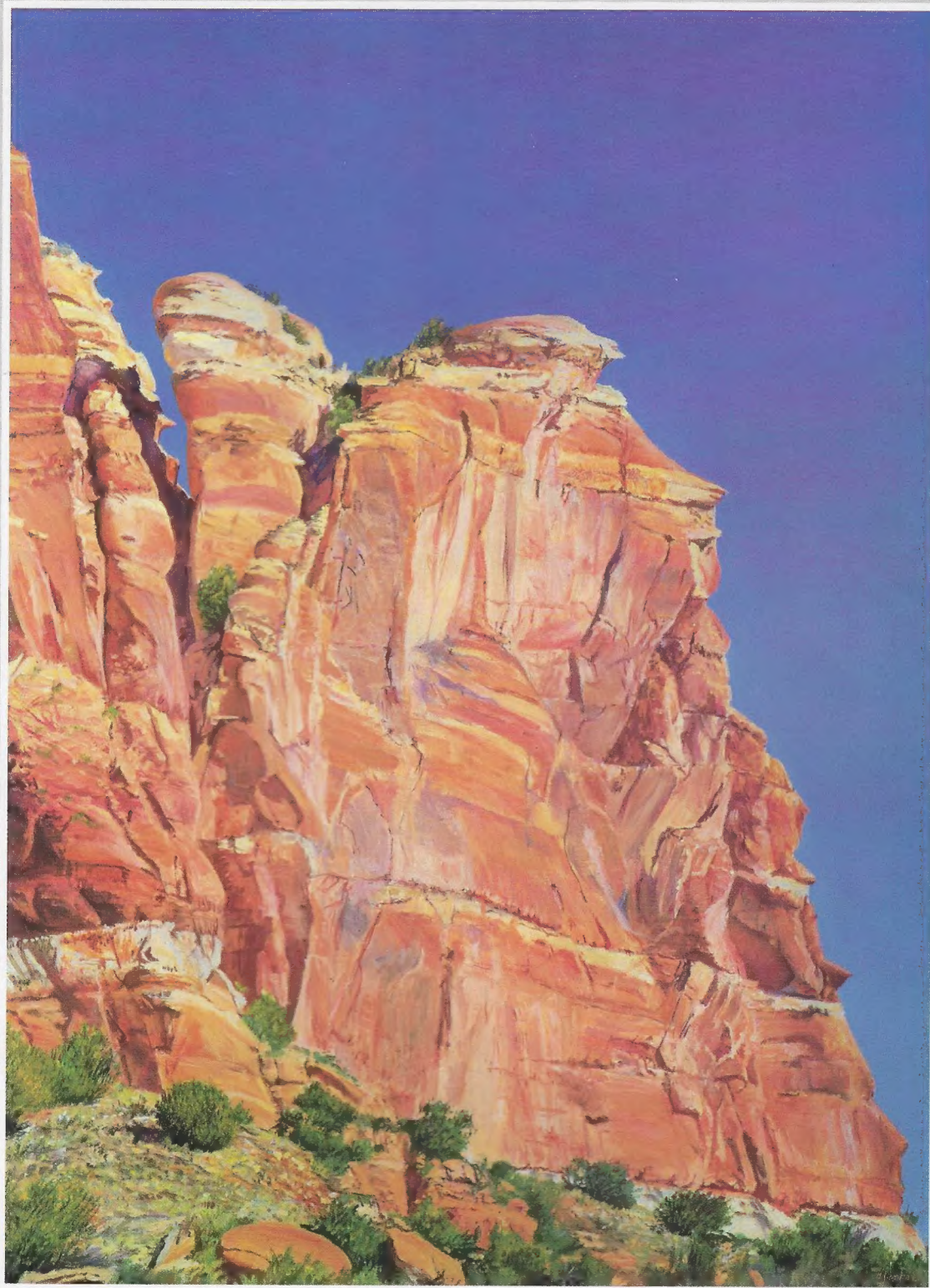


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# The Golden Anniversary National Art Competition

## PRIZE WINNERS ANNOUNCED

The American Artist Golden Anniversary National Art Exhibition will open in St. Louis this month. The sixty-eight artists selected to be in the exhibit represent a diversity of personal backgrounds and education. Their artwork, most of which would be considered representational, spans a wide range of styles and media. The show includes many oil paintings and watercolors, and, surprisingly, a wide variety of other mediums: etchings, pastel, egg tempera, gouache, acrylic, and drawings in graphite, charcoal, and colored pencil.

Selecting winners from a show with such a variety of uniformly high-quality work is very difficult. Jack Beal, one of the best-known realist painters in the country, had the job of selecting seven artists from the exhibition to receive the American Artist Awards. He reviewed the artworks in person, walking up and down the gallery of the New York Academy of Art in New York City, where the works were stored before being shipped to San Francisco. Despite the high quality and variety of the works, Beal knew almost immediately his choice for Best of Show. He selected Michael L. Jackson's quiet and luminous oil painting *Figure in Interior, Detroit*. His six other selections for top honors—two in each of the categories of Oil, Water Media, and Other Media—followed more slowly.

John Pence was the primary juror for the individual and corporate awards sponsored in the San Francisco area. After the works arrived at his gallery, Pence chose to consider them over a longer period of time than Beal. Of the seven awards he granted, his final selection was for the John Pence Gallery Award. He selected a pastel drawing, *Still Life With Feather Duster*, by David Shevlino.

Reproductions of all the award-winning artworks can be seen in the June 1987 issue of *American Artist*.



*Still Life With a Feather Duster*, by David Shevlino, pastel.  
Winner of the John Pence Gallery Award.

### American Artist's Golden Anniversary National Art Competition Awards

Best in Show (\$3,000 Award):

Michael L. Jackson, *Figure in Interior, Detroit*.

1st Place Oil (\$1,000 Award):

Renee P. Foulks, *Studio Interior*.

2nd Place Oil (\$500 Award):

Barton Faist, *Self-Portrait at the Age of 26*.

1st Place Water Media (\$1,000 Award):

Mark Jacobson, *Approaching Storm, Easton, PA*, acrylic.

2nd Place Water Media (\$500 Award):

Karen Frey, *Salsa*, watercolor.

1st Place Other Media (\$1,000 Award):

Christopher Mathias, *Diane*, egg tempera.

2nd Place Other Media (\$500 Award):

Richard C. Hoff, *No. 1 Elm St. Trilogy*, graphite.

The John Pence Gallery Award:

David Shevlino, *Still Life With Feather Duster*.

The Stuart Kellogg Award:

Dorothy Morgan, *Summer Color*.

The Dr. Cherie Mohrfeld Award:

Douglas Fenn Wilson, *Bodega Headstream*.

The David Jacobs, Jr., Award:

Gregory Hull, *Contraposto*.

The Ronald Schwarz Award:

Dorothy Morgan, *View From a Bridge*.

The Tiffany & Company Award:

Elena Bonafonte Vidotto, *Turnips*.



Photo: Studio Nine

*Diane*, by Christopher Mathias, egg tempera.  
Winner of 1st Place in Other Media.



# AMERICAN ARTIST®

SEPTEMBER 1987 VOLUME 51 ISSUE 542

## FEATURES

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### JOEL JAECKS

by John H. Glassie

Like many other artists, this young Wisconsin artist works directly from photographs so that the viewer is less concerned about the identity or emotional impact of the subject and more about the straightforward way in which it is presented.

40

### TOM ORLANDO

by Eunice Agar

In searching for the elusive quality of beauty in his subject matter, this Massachusetts artist works directly from nature, enjoying its endless variety of shapes, colors, and subtle lighting effects.

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### JANE FREY

by Betsy Schein Goldman

Living many miles from an art store and hundreds of miles from her best market presents a problem for this Illinois artist. "I accept my limitations and try to make the most of all that I do have," she explains.

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### THE WATERCOLOR PAGE: WILLIAM H. CONDIT

This artist from Denver, Colorado, explains his approach to watercolor.



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### DAVID JENKS

by Diane Casella Hines

Whether David Jenks paints in Massachusetts, California, Arizona, or abroad, the effects of sunlight on the landscape provide him with ample subject matter for his acrylic and oil paintings.

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### ANITA WOLFF'S PORTRAITS AND LANDSCAPES IN PASTEL

by Margot Seymour Schulzke

California artist Anita Wolff offers three step-by-step demonstrations of her techniques for working with pastels.



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### TECHNIQUES OF DRAWING

by Richard C. Hoff

This Pennsylvania artist, whose drawings have been included in two of the national art competitions organized by American Artist, describes his approach to graphite.

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### SEARCHING FOR SERIGRAPHS

by Reba White Williams

As a result of the research she and her husband did in assembling a major collection of American serigraph prints, Reba White Williams has advice for artists on documenting their artwork and careers so that collectors may be able to discover the artists.



Condit

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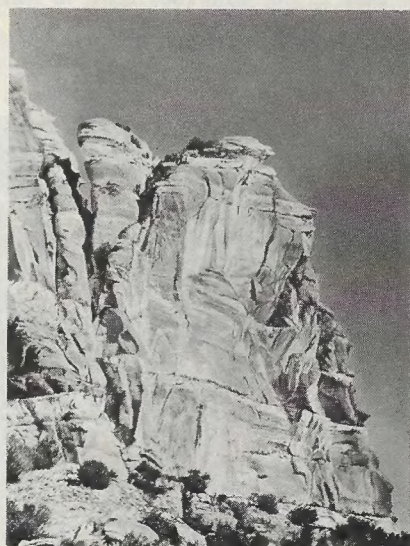
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The Guardian, by David Jenks, 1987, oil, 40 x 30. Collection the artist.





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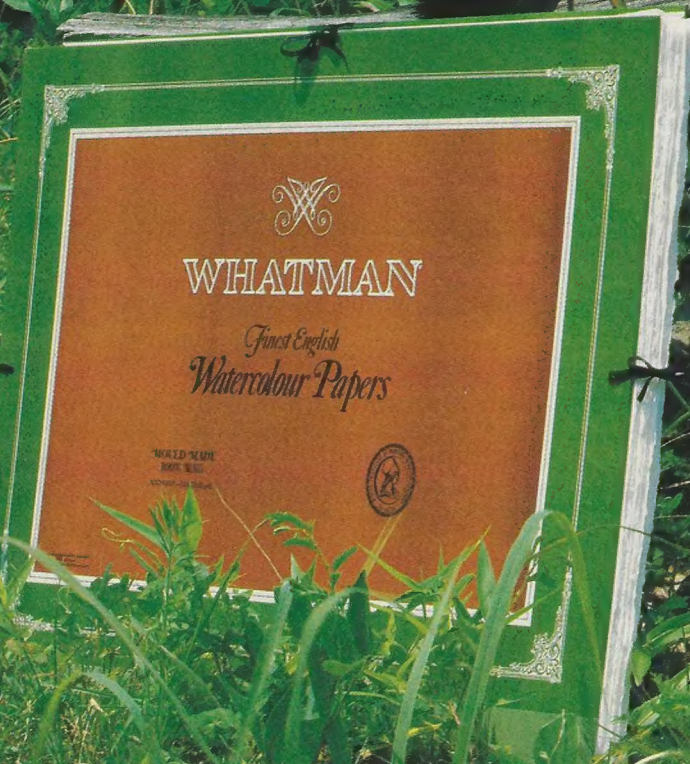
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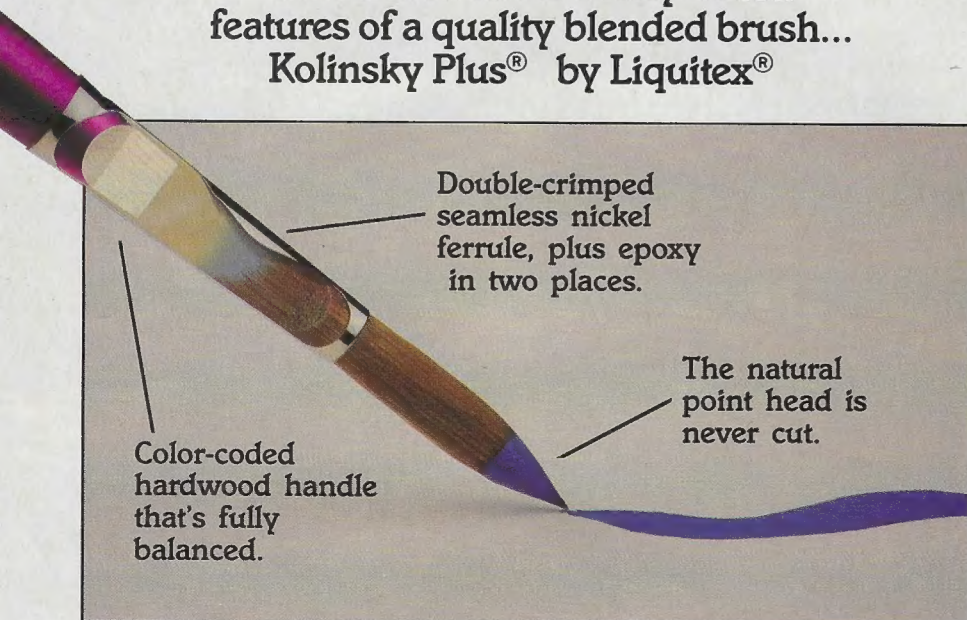


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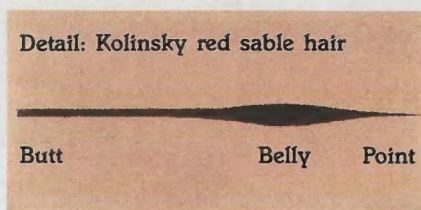
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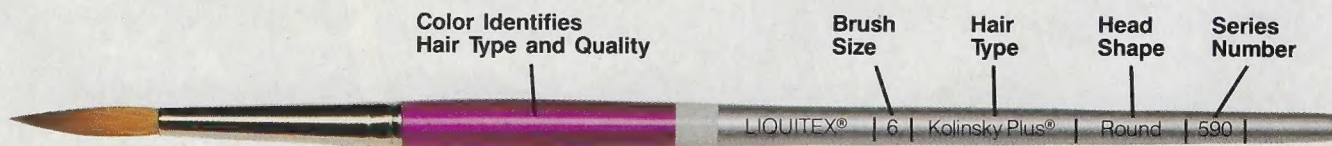
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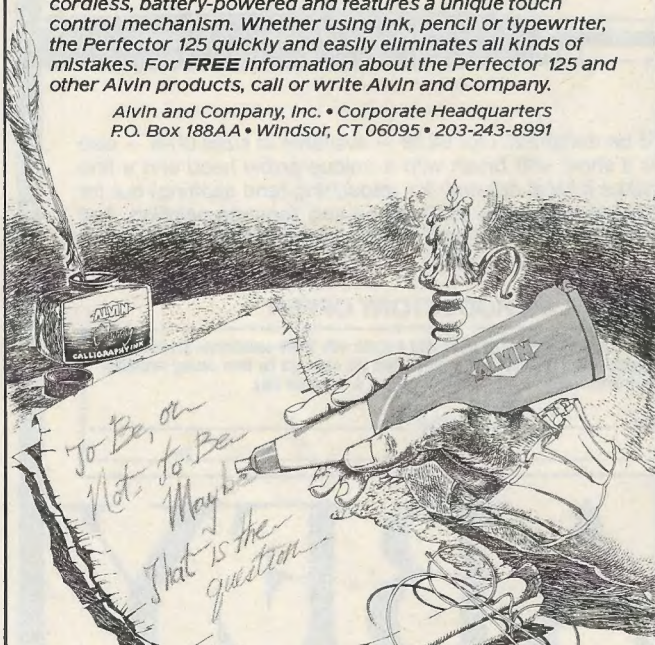
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# Footnotes

## Art South Fall Retreat

The Art South Fall Retreat is a three-day retreat for those involved in creating or administering a visual arts program in a corporate setting. It is open to the general public on a limited basis. The keynote speaker will be Elizabeth A.C. Weil, the director of corporate relations at the National Gallery of Art in Washington, DC. The sessions to be conducted are "Developments in Framing Techniques and Materials"; "Commissions: Client and Artist Viewpoint"; and "The Corporate Exhibition." The program will be held at Rockwood Manor in Potomac, Maryland, Thursday-Sunday, October 22-25, 1987. Limited housing is available. The cost is \$275.00 per person, and this price includes continental breakfast and lunch each day, dinner on October 22, and transportation to sessions in Washington, DC. A \$50 nonrefundable reservation must be received by September 1. For more information, write: Art South, Inc., Dept. AA, 4862 MacArthur Blvd. N.W., #102, Washington, DC 20007; or call (202) 337-2213.

# Letters

## Casein Paints

I enjoyed the October 1986 article "Capturing Personalities in Casein," by Jeff Chapman-Crane. However, I cannot find casein paints in art-supply stores. I would like to know where I can purchase these paints. Agnes Croker  
Northridge, California

Editor's Note: As Mr. Chapman-Crane says in the article, casein paints are manufactured by Delta/Shiva, Inc., and Pelikan, Inc. The following mail-order catalogs list casein paints:

1. Dick Blick Co., Box 1267, Galesburg, IL 61401; (309) 343-6181.
2. New York Central Supply Co., 62 Third Ave., New York, NY 10003; (212) 473-7705.
3. The Flax Co., 1001 E. Jefferson, Phoenix, AZ 85034; (602) 254-0840.

## Psychology and Its Place in Art

My analogy is this: The psychologist has studied life over a period of time, viewing it through the screen of his studies. But life is a pretty broad subject to have narrowed down and viewed through any one set of textbooks. Although I might agree or disagree with whatever is said by a psychologist, I normally would weigh his or her viewpoint against my own experience, not just accept it as fact. I hope that other readers would do the same thing. That is, if psychologist X thinks that painter Y means peaches when he paints plums, you don't have to agree. Keep your own counsel.

Thank you for an enjoyable publication, one which I look forward to receiving and which I keep and review many times over. It is wonderful to have all the data and information available, plus the editorials so that I can have something to make decisions about. I look at this magazine and its contents as a conversation with someone. I can agree or disagree with the commentary as I choose. Thank you again.

Helen Scott-Toyne  
Los Angeles, California •



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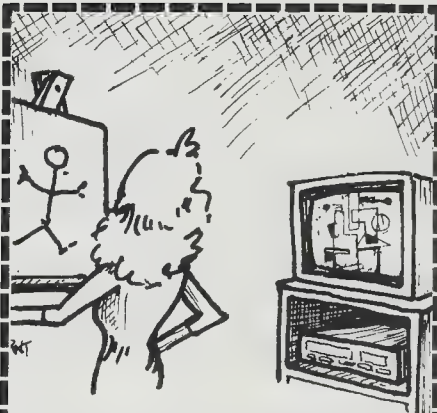
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# Professional Page

BY DANIEL GRANT



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### Boxes Full of Art History

The New York City branch office of the Archives of American Art has a perpetual just-moved-in look about it, even though it has been located there for years. Dozens of cardboard boxes, piled five and six feet high, line the walls, requiring anyone who comes in to walk sideways through the maze.

What's in these boxes, however, is the reason for everything (and everyone) else being there. They contain letters, diaries, receipts, sketch pads, photographs, catalogs, résumés, and newspaper clippings about artists, art collectors, and dealers, as well as museum curators and directors. One knows what American art looks like from a trip to a museum, but the story of what went on in the minds of the artists who created it, the collectors who bought it, the art dealers who sold it, and the curators who displayed it is what the Archives of American Art is all about. Researchers, who include college students and art critics, as well as scholars and private collectors, come into the six offices of the Archives—in Boston, Detroit, Los Angeles, New York City, San Francisco, and Washington—approximately 3,000 times a year.

However, researchers don't have to go through the boxes to find documents; they look through microfilm projectors at photographs of these papers. Sorting the materials and getting them on microfilm is the main task of the Archives. With over 9,000,000 documents on microfilm and another 2,000,000 elsewhere—and more always coming in—every Archives office is filled with cardboard boxes. Office decor takes a back seat to the work at hand.

Those artists, collectors, dealers, and curators who save their correspondence and other pertinent written material may well be gratified that there is some place that wants this stuff. It wasn't always that way. E.P. Richardson, director of the Detroit Institute of Art from 1945 to 1962 and an American art scholar, was very frustrated in his attempts to

research certain artists whose papers had seemingly vanished. In 1954, he founded the Archives of American Art and began the long process of collecting material on art from the founding of the Republic to the present day. In 1969, the search for papers was widened when the Archives became a bureau of the Smithsonian Institution, and offices were eventually established around the country.

Now headquartered at the National Portrait Gallery in Washington, DC, where papers are cataloged, micro-filmed, and permanently stored, the Archives contains over 5,500 individual collections of documents. On the average, 300 more collections (representing 300,000 papers) come in every year. As if the six regional offices of the Archives didn't bring in enough already, two other "project" offices also exist—in Chicago and Philadelphia—in order to solicit locals in those cities.

The New York City office, perhaps because it is where the greatest number of artists and art galleries are, is the most active in terms of bringing in material; it averages 80 collections of papers a year, according to its regional director, William McNaught. A collection may mean between 1 and 50 boxes of papers, he stated, and each box may contain up to 1,000 items. Documents from the Betty Parsons Gallery, for instance, added up to 40 boxes, while Jackson Pollock's papers filled only 2. The New York City office is also the busiest in terms of the number of researchers who come by; they make 1,200 visits annually.

"We're not a high-profile organization," McNaught says. "We'd like more people to know about us. A lot of my job is contacting older artists to tell them to save their papers—that there is a place that wants their papers." He added that "most of the material we get is willed to us or given through an estate, and a large part of my job is looking at obituaries."

McNaught noted that the Archives has also innovated an oral history project, which currently contains over 2,000 interviews with artists, collectors, and dealers. "The goal is to get to the artists before they're dead," he says, pointing out that the interviews concern "what has happened in their careers." Among the artists on tape are Edward Hopper, Roy Lichtenstein, Fairfield Porter,

Continued on page 87

Daniel Grant is a free-lance writer specializing in the arts. Readers wishing to respond to Mr. Grant's column should address their letters to: Daniel Grant, c/o American Artist, 1515 Broadway, New York, NY 10036.





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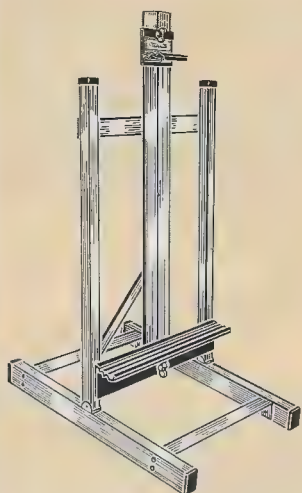
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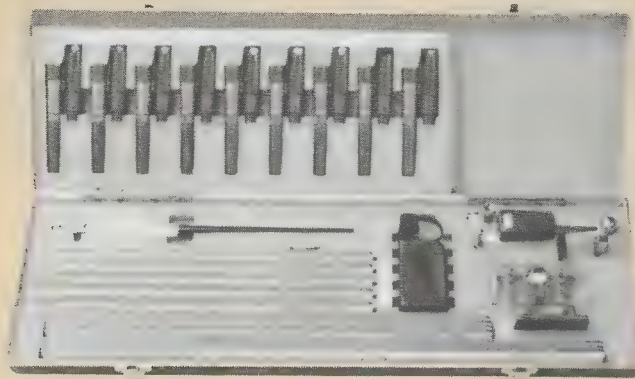


# Art Mart

EDITED BY KATHLEEN THOMAS



**Table-Top Easel.** The Stanrite No. 195 Table-Top Easel from Testrite Instrument Co., Inc., (above) has an all-aluminum, rigid studio design. Extremely adjustable, the easel tilts forward and backward, and folds flat for storage or laying down in the trunk of a car when the canvas is still wet. Other features include an adjustable 12"-wide lower shelf and nonskid rubber glides. For more information, write: Testrite Instrument Co., Inc., Dept. AA, 135A Monroe St., Newark, NJ 07105.



**To-the-letter precision.** J.S. Staedtler, Inc., now offers the Mars Professional Lettering Set (above) for drafters, architects, engineers, and designers. This comprehensive set holds 9 Marsmatic technical pens, 12 lettering templates, a set of 12 bucket points and penholder, scribe with double-sided tracing pin and stand, lead pointer, compass attachment, lead attachment, and Marsmatic drawing ink. Included with the set is an instruction leaflet. For more information, write: J.S. Staedtler, Inc., Dept. AA, P.O. Box 7102, Canoga Park, CA 91304.



**The artists' pastel** that offers uniform softness, maximum purity, and excellent lightfastness is now available in an expanded range of 208 colors (above). Talens has added 45 new colors to the Rembrandt soft pastel range, extending it to include vivid new reds, rich grays, and soft, pale colors. These colors were developed in response to requests from artists. For a color chart, write: Morilla, Inc., Dept. AA, 211 Bowers St., Holyoke, MA 01040.



**For distinctive touches.** W. Alexander Magic Art Supplies, Inc., has introduced the round brush (above) to its line of art supplies for the wet-on-wet technique painter. This new brush is ideal for producing shadows and highlights. Its heavy paint-loading capacity enables the artist to brush in trees, bushes, and other foliage areas quickly and easily. For more information, write: W. Alexander Magic Art Supplies, Inc., Dept. AA, P.O. Box 17129, Salem, OR 97305; 800-547-8747.



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**A cut above.** Four new plastic palette knives (right) have been introduced by DEEliteful Designs, Inc. The knives are 8" long with very thin, flexible blades. They are made of engineering plastic by Celanese. For more information, write: DEEliteful Designs, Inc., Dept. AA, 5042 Linda St., Venice, FL 33595.





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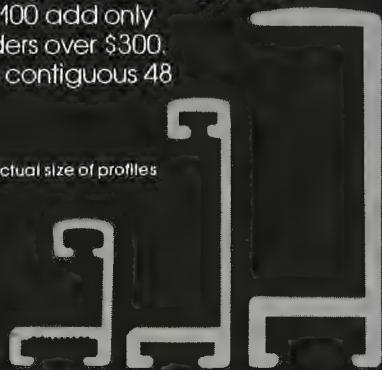
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13"	2.30	2.85	4.75	33"	4.30	5.85	9.75
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16"	2.60	3.30	5.50	36"	4.60	6.30	10.50
17"	2.70	3.45	5.75	37"	4.70	6.45	10.75
18"	2.80	3.60	6.00	38"	4.80	6.60	11.00
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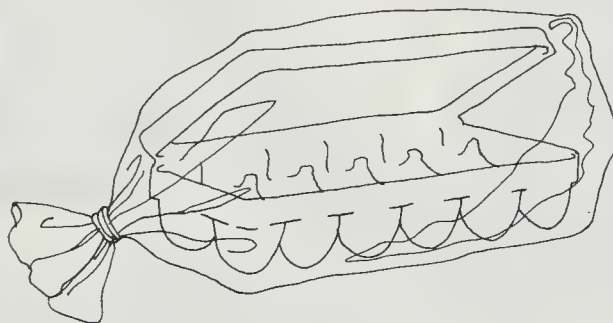
To save money when you need to trace drawings often but can't afford a light box or find tracing paper a bother, try this: Buy a clear clipboard that has a stand in the back; these can be found at paper-supply stores. Clip your blank paper onto the clipboard and place your drawing to be traced underneath the blank sheet. Adjust your desk lamp so the light is directly behind the clipboard and begin tracing!

Naomi Gesundheit  
Golden Valley, Minnesota

### Old Newspapers Come in Handy

When painting outdoors on location, I prepare my stretched canvas (not canvas board) by stapling several layers of newspaper to the back of the canvas. It keeps light from coming through the canvas on bright days; and when I am ready to carry the wet painting, I poke a hole through the newspaper at the top center, which gives a firm grip for carrying the painting.

Betty Stein  
Hilton Head Island, South Carolina



### Moist Acrylics

Keep acrylics moist for weeks by using an egg carton instead of a palette. When finishing a painting session, drop or spray a little water into each well. Put the egg carton in a plastic bag and close tightly with a rubber band. Water will not evaporate, and the acrylics will be usable for weeks.

Rosalie Booth Krastek  
Carbondale, Pennsylvania

### Penny-Pincher's Palette

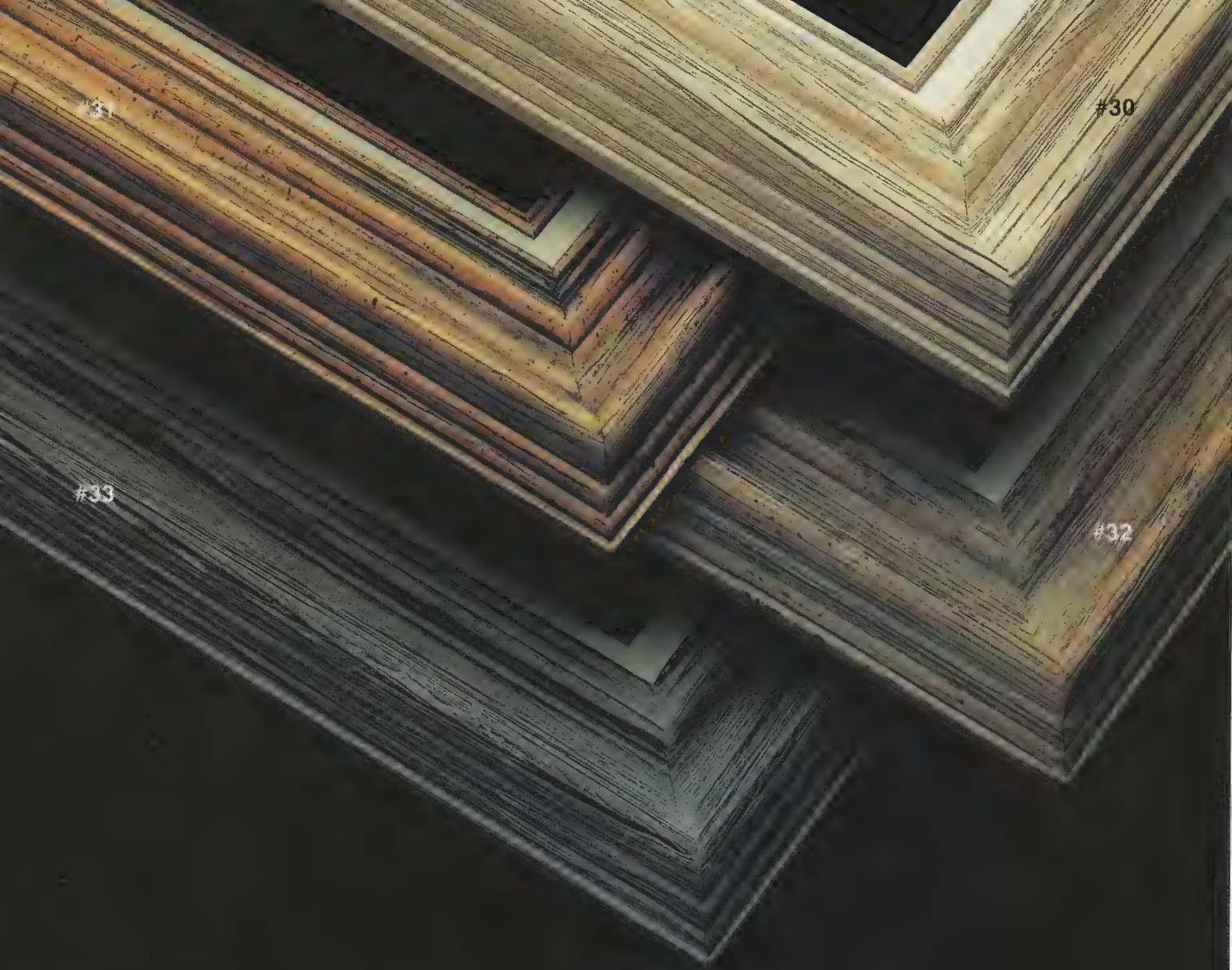
When painting with oils, I use a pad of 9"-x-12" sheets of disposable paper palettes. I have found that placing the entire pad into a shadow box-type of picture frame makes it more stable. It can be held in the hand and is as sturdy as a heavy wooden palette.

Framing the palette has another advantage. At the end of each session, I used to throw away the top sheet with several large globs of paint attached. This was a wasteful practice. Now I simply cover the back of the frame with a sheet of clear plastic wrap. The paint deprived of oxygen in this way will remain pliable and usable for several days.

LeRoy J. Hebert  
Lexington, Massachusetts •

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## SUPPORT FOR STUDENTS

Everyone recognizes that the future of the arts depends on the encouragement given to students. Several programs are aimed at doing just that for the aspiring artist through special recognition, scholarships, and children's programs. This past summer, New York City had several activities designed to encourage children in the arts. "A Year With Children," sponsored by Chesebrough-Pond's, Inc., was the 16th annual children's show at the Solomon R. Guggenheim Museum. The exhibition featured more than 250 works completed by area school children in Learning to Read Through the Arts workshops. "Doing Art Together" is the title of a pair of exhibitions in Harlem and the Bronx. They featured over 500 paintings, texture collages, and assemblages created by children, parents, and teachers in a hands-on collaborative workshop program based on the book *Doing Art Together*, by Muriel Silberstein-Storfer.

Many companies, schools, and individuals have set up special funds for the arts. **Hallmark Cards, Inc.**, awarded \$25,000 to 21 college-level art programs this spring. The grants were part of their participation in the 1987 **Society of Illustrators' Student Scholarship Competition**, which recognized 133 college students with cash awards and certificates of merit. The **Frances Hook Scholarship Fund**, named to honor a

## People, Places & Events

EDITED BY VALERIE R. RIVERS

pastel artist known for her work with children and sponsored by several corporations in the gift industry, holds an annual, national art competition for students from grade school through college. About \$11,000 was awarded last year to 48 students. For more information, write: Frances Hook Scholarship Fund, 1910 W. County Road B, Roseville, MN 55113.

Named for its founder and instructed by her to provide training through workshops and seminars to gifted visual arts students, the **Marie Walsh Sharpe Foundation** held its first scholarship seminar for high-school juniors this summer on the Colorado College campus. The students were juried by slide and 24 from the southwestern United States were awarded full tuition, room, and board for the two-week curriculum. All art supplies were provided by **M. Grumbacher, Inc.** Plans are being prepared to expand nationally. The **National Foundation for the Advancement in the Arts** recognized 125 high-school and freshman college students this year in their Annual Arts Recognition and Talent Search, held every January. The winners attend a one-week arts seminar in Miami and receive cash grants of up to \$3,000 for a total of \$223,000. In June, 19 **Presidential Scholars** were selected from this group to receive additional honors and awards. The awards categories are dance, music, writing, and the visual arts. For more information, write: National Foundation for the Advancement in the Arts, 3915 Biscayne Blvd., Miami, FL 33137.

Arts funding isn't limited to large organizations, specific age groups, or even levels of training. Many regional and local organizations and art societies also sponsor awards and scholarships. Often they will arrange a scholarship funding for workshops and local art school classes.

**Dos Amigos**, by Charles Stubbs, winner of the Marie Walsh Sharpe Foundation Scholarship.

Life drawing class, The Art Students League of Denver.



Photo: R. Wallace

## UPDATES ON ART ORGANIZATIONS

This past March, the **Art Students League of Denver** opened its doors for the first time, and already it has grown too large for its facilities. A longtime dream of its president and founder, Philip Levine, it is based on the open classroom style of the **Art Students League of New York**, with moderate fees, no admission requirements or degrees, and student self-motivation.

Many new museum facilities are scheduled to open this month. Dedicated to collecting, presenting, honoring, and preserving wildlife art, the **American Museum of Wildlife Art** will officially open its doors on September 26 in Old Frontenac, Minnesota. Just this past May, the **Wildlife of the American West Art Museum**, with 250 paintings and sculptures—the largest wildlife art collection in the United States—opened in Jackson Hole, Wyoming. Opening on September 12, at the **Chicago Historical Society**, "We the People: Creating a New Nation, 1765-1820" is the first major installation in the Society's new American History Wing. The permanent exhibition will explore through art and artifacts not only the lives of the founders, but also the lives of women, children, artisans, farmers, and African and Native Americans.

## The Smithsonian

**Institution**, Washington, DC, has a new complex of museums, research, and education spaces opening on September 28. Nestled in the recently opened **Enid A. Haupt Garden**, with 96% of their facilities underground, are the pavilion entrances to the relocated **National Museum of African Art** and the **Arthur M. Sackler Gallery**, a new museum of Asian Art. Near these two new Smithsonian museums is the **S. Dillon Ripley Center** for educational programs, including the Smithsonian Institution Traveling Exhibition Service (SITES).

The recently organized **Pastel Society of the West Coast** held its "First National Open Exhibition" this past spring. A second is being planned for next year with an entry deadline in January 1988. For more information about membership and/or the exhibition, write: Margot Seymour Schulzke, President, P. O. Box 5032, Auburn, CA 95604. Believing that both newcomers and experienced professionals in the solitary pursuit of free-lancing needed a meeting place, John H. Armstrong, editor of *ArtQuest Newsletter*, has announced the formation of the **International Association of Freelance Artists (IAFA)**. Interested free-lance artists and art directors may write for more information: IAFA Membership, P.O. Box 650, Livonia, NY 14487. •







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11"	2.75	18"	3.80	25"	4.85	32"	5.90	39"	6.95	46"	8.00
12"	2.90	19"	3.95	26"	5.00	33"	6.05	40"	7.10	47"	8.15
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## Casual Commentary



**Helga in Maine: A heretofore unknown painting by Andrew Wyeth**

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## Vickie Lou's Letters from Long Island

Vickie Lou Withitt, housewife and artist, is the founding president of the Hixville, Long Island, Art Association where she often lectures on contemporary art. Her letters to an elderly aunt in Opalina, Alabama, are edited and illustrated by Gene Thornton, who also writes on art and photography for several publications, among them *The New York Times*.

DEAR AUNT SUSANNAH,

I'm sure you've heard about Andrew Wyeth's recently revealed Helga paintings—more than you want to, I imagine, with all that nonsense about a secret obsession. Well, the other week I went down to Washington to see them at the National Gallery, and they wore me out. Helga is a very blond, not unattractive German woman who looks younger than she is, but there are 140 paintings, drawings, and watercolors in the exhibition, and, my goodness, that is a lot of one woman.

Sometimes she is indoors in one of

those run-down old farmhouses that Wyeth finds no matter where he paints, and sometimes she is outdoors in those scraggly Wyeth woods where it is always late autumn or winter. Sometimes she is standing or walking around, and sometimes she is sitting or lying down, and sometimes she is naked and sometimes clothed, but no matter where she is or what she is doing or wearing, she never smiles or makes eye contact with the viewer, and she is always alone. Frankly, I do not understand what it's all about.

Of course I get the general idea. Helga is alone and exposed in a bleak, inhospitable world, which makes her feel sad, though why she has to be painted all bundled up in a Prussian military greatcoat I do not know—I never thought of Prussians as feeling alone and exposed. Nor do I understand why all the settings and accessories are so gloomily pre-First World War, or even nineteenth-cen-

*Continued on page 91*





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# Bulletin Board

Listings are \$15 per issue for announcements made by sponsors of competitive or sales shows (profit or non-profit) that are open to the public on a regional, national (★), or international (★★) basis. These listings must be paid for in advance. All notices must reach Kathleen Thomas, American Artist, 1515 Broadway, New York, N.Y. 10036 (phone: [212] 764-7364), at least three and a half months prior to the month of publication.

## Copy deadlines:

Jan. due Oct. 15	May due Feb. 15	Sept. due June 15
Feb. due Nov. 15	June due Mar. 15	Oct. due July 15
Mar. due Dec. 15	July due Apr. 15	Nov. due Aug. 15
Apr. due Jan. 15	Aug. due May 15	Dec. due Sept. 15

Where SASE appears in listings, send a self-addressed stamped envelope

## COMPETITIONS

★ARIZONA, MESA. Galeria Mesa's "Surface Intrigue" Jan. 15-Feb. 4, 1988, at Galeria Mesa, 155 North Center. Open to all US artists. All media with an emphasis on texture. Juried by slides. Cash, purch. awards. Entry fee: \$20 for up to 5 entries. Commission: 15%. Entry cards/slides due Sept. 25. For details, write: "Surface Intrigue," Galeria Mesa, PO Box 1466, Mesa, AZ 85201, or 602-834-2242.

★ARIZONA, TUCSON. John F. and Anna Lee Stacey Scholarship Fund, for furthering study and application of classical and realistic drawing, painting, comp. of figure, landscape, and still life. Open to U.S. citizens, betw. ages of 18-35. Amount for distribution approx. \$5000. Deadline for entries: Nov. 1. For prospectus and entry blank, write: Stacey Art Committee, 4570 E. Avenida Shelly, Tucson, AZ 85718.

CALIFORNIA, CAMERON PARK. Computer Products Unlimited is sponsoring the Computer Art Comp. and Juried Show in Oct. Open to computer artists in CA, WA, NV, UT, CO, and NM. Submissions must be on floppy disk or 35mm slides. Fee: \$5 per entry. Deadline: Oct. 1, 1987. Send entries to: Computer Products Unlimited, 4111 Cameron Park Dr., Cameron Park, CA 95682.

★CALIFORNIA, LA PUENTE. Contemporary December Art Show, Dec. 1-30, at Chim Gregg Art Gallery. Sponsor: Henry Hargis. Open to all adult artists. Media: print, graph., and

sculpt. \$1500 value awards. One artist show. Advertise top winners in magazines. Entry fee: \$16/4 to \$40/10 slides. Due Nov. 10. For details, send SASE, write: Chim Gregg Art Gallery, 15915A E. Main St., La Puente, CA 91744.

★CALIFORNIA, LOS ANGELES. ArtQuest '88—4th Ann. Major Art Comp. Eight distinguished jurors, including those from: Mus. of Cont. Art, Los Angeles; Art Institute of Chicago; and more. \$6500 in cash, purch. awards. East and West Coast Exhibitions. 170 artists' work reproduced in full color catalog. Free distribution of catalog to over 1500 museum curators and directors. All entrants' slides shown to motivated buyers, gallery dealers, art consultants, and publishers. All media. Juried by slides. Deadline: Nov. 20. Send SASE, write ArtQuest '88, 2265 Westwood Blvd., No. 124, Los Angeles, CA 90064, or 213-399-9305.

★★CANADA, VANCOUVER. Fine Art Reproduction Comp. Sponsored by Pacific Impressions, Inc. Open to all artists. All media. Juried by slides. 1st prize \$1000; 2nd prize \$500; 3rd \$200. Fee: \$10 per slide entry. Entry date extended to Dec. 31. For prospectus, send SASE + \$1 handling to: Federation of Canadian Artists Comp., Federation Gallery, 952 Richards St., Vancouver, B.C., Canada V6B 3C1, or 604-681-8534. Please note extension date from previous ad.

★FLORIDA, LAKE WORTH. 47th Anniversary National Juried Art Competition, Feb. 21-Mar. 18, 1988. Gallery exh. sponsored by Lake Worth Art League, Inc. Open to all artists, all media except photo. Fee: \$15/mbrs.; \$20/non-mbrs. (limit 5 entries). Commission: 15%. Juried by 35mm slides. Slides due Jan. 6. Over \$1000 in awards last yr. Send SASE for prospectus, write: Lake Worth Art League, Inc., 416 Lake Ave., Lake Worth, FL 33460, or 305-586-8666.

★FLORIDA, TAMPA. Gasparilla Sidewalk Art Festival, March 5-6, 1988, downtown Tampa. Open to orig'l works of fine art completed since 1984. All entries must be for sale. Juried by 3 slides. \$20,000 in cash awards. Entry fee: \$50 + \$10 processing fee (non-refundable). Entries due Sept. 30, 1987. For application, send SASE, write: Margo C. Eure or Tom McMacken, PO Box 10591, Tampa, FL 33679, or 813-221-7291.

★★KANSAS, WICHITA. Nepenthe Mundi Soc. Emerald City Classic VII, internat'l pro-am art comp. Open to all media, inc. installations, performance, video, computer, and earthworks. No size limitations. Juried by slides and/or tapes. Numerous awards. Selection by a panel of prof. artists, art historians, critics, and educators. Deadline for entries is Nov. 5. For

prospectus, send SASE, write: C. Matthew Foley, Nepenthe Mundi Soc., PO Box 8485, Wichita, KS 67208.

MASSACHUSETTS, CAPE COD. Fall Arts Festival Exh. and Comp. in Orleans, MA, Sept. 11. Open to New England artists only. All media. Juried by color photos and 35mm. slides. \$1000 in awards. Fee: \$10 per photo/slide (limit 5). Fee and forms due Aug. 31. For prospectus, send SASE, write: LCAHC, Box 132, Provincetown, MA 02657, or Sec'y at 617-349-3991.

★NEW YORK, ITHACA. "New York/New York". Corporate sponsor for continuing group exhibitions at corporate location. Open to all artists. All media suitable for exh. in a business setting eligible. Abstract/representational prints, graph., sculpt., drwg., weavings, etc. No nudes. Max. dimension: 60" (inc. frames). Juried by 2-20 slides. Works must be available for sale. Awards: cash, purch. Continuing representation poss. after exh. No entry deadline. Selected artists are exh. for one month. Commission: 30% of retail price, inc. frames. Entry fee: \$25 (refund if not accepted). No application or entry forms necessary. Send: 2-20 slides, prices, SASE, and entry fee to: Vantage Gallery, NW/NY, 609 West Clinton St., Ithaca, NY 14850.

NEW YORK, NEW ROCHELLE. New Rochelle Art Assoc. 73rd Ann. Open Juried Exh. Sept. 26-Oct. 17, at the New Rochelle Public Library. Media: oil, wclr., past., mixed, graph., sculpt., crafts, jewelry. No photo. All orig'l work. Framed works 36 x 48" max. \$1700 and material awards. Nationally known judges. Commission: 20%. Fee: non-mbrs: \$15 for 1-2 entries, \$25 for 3; mbrs: \$15 for 1-2 entries, \$20 for 3. Hand del. Sept. 26, 10am-2pm. Entry forms at door. For prospectus, send #10 SASE, write: Bro. Andrew La Combe, 148 Main St., New Rochelle, NY 10802, or 914-235-4554.

★★NEW YORK, NEW YORK. New York Internat'l Art Comp. sponsored by the Ariel Gallery, 76 Greene St., SOHO, NYC 10012. Awards and gallery show. Send SASE for details.

NEW YORK, NEW YORK. 3rd Ann. Sea Heritage Boating Industry Art Contest, Jan., 1988. Finalists will hang in New York at South Street Seaport. For prospectus, send SASE, write: Sea Heritage Art Contest, 254-26 75 Ave., Glen Oaks, NY 11004.

★NEW YORK, NORTHPORT. Northport Galleries Nat'l Juried Comp., Expo VII. Open to all artists. Media: oil, wclr, mixed,

Continued on page 22

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## BULLETIN BOARD

*Continued from page 20*

graph, sculpt., photo. Juried by 4-6 slides. Fee: \$20. Juror: Madeleine Burnside, Director of Islip Arts Museum. Award: 3-person show in Feb. '88. Deadline for entries Nov. 30. For entry form, send SASE, write: Expo VII, Northport Galleries, 350-C Woodbine Ave., Northport, NY 11768.

★OKLAHOMA, TULSA. Oklahoma Art Workshops 4th Ann. Nat'l Juried Art Comp. This project was made poss. with the assistance of the State Arts Council of OK, the Nat'l Endowment for the Arts, and the Phillips Petroleum Foundation. 2D fine art. Hand-delivered work only; agent available. Juror: Charles Movalli. Submission date: Oct. 9. Opening: Oct. 24. \$5000 in cash awards, medals, and ribbons, plus \$2000 in guaranteed purchases. For prospectus, send #10 SASE, write: Oklahoma Art Workshops, 6953 S. 66 E. Ave., Tulsa, OK 74133-1747.

★TEXAS, WEBSTER. Great American Art Comp. Open to all artists & all media, American theme. Juried by slides. Purch awards: \$10,000, \$5000 to 1st place. Entry fee: \$10/1, \$25/3. Entries due: Nov. 30, '87. Send SASE #10, to: Great American Art Comp., Dept A, 482 Seafoam, Webster, TX 77598.

WYOMING, CASPER. Juried Regional Show, Art Wyo. '87, Nov. 15-Dec. 12. Entry deadline: Oct. 15. Open to artists in MT, ID, UT, AZ, WY, CO, NM, ND, SD, NE. Media: oil, acrylic, transparent and opaque wclr., 2D works only. Entry fee: \$5 per slide, max 3. Top awards: \$500, \$300, \$200. For prospectus, send SASE, write: Art Wyo. '87, 1040 W. 15, Casper, WY 82604.

## GALLERY SHOWS

★★CALIFORNIA, SACRAMENTO. Pastel Society of the West Coast Internat'l Open Show, Apr. 5-May 1, 1988, at Sacramento Fine Arts Center, 5330 Gibbons, Carmichael, CA. Juror: Bettina Steinke, PSA, NAWA, PSWC. Substantial cash and purchase awards. Media: soft pastel only. Open to all artists over age 18. Deadline for entries and fees: Jan. 25. Fees: \$15, \$5 and \$5. For more info., send SASE, write: Marbo Barnard, 414 Q St., Rio Linda, CA 95673, or 916-991-2708.

COLORADO, COLORADO SPRINGS. CO Springs Art Guild 43rd Nat'l Juried Art Show, Oct. 2-16. Entry deadline: Sept. 19. Fees: non-mbr. \$10, mbr. \$7. Limit 3 entries per artist. For prospectus, write: Show Chairman, CSAG, 1139 N. Circle Dr., Colorado Springs, CO 80909.

COLORADO, DENVER. Rocky Mountain "Wildlife in Art" Exh. Oct. 28-31. All fine art media accepted: incl. sculpt., pntg., and graph. Juried by slides due Aug. 29. Cash awards and ribbons. Held at Denver Art Forum in Denver. For details, send SASE, write: Carla Fletcher, 7580 W. 33rd Ave., Wheatridge, CO 80033, or 303-237-8302.

CONNECTICUT, MERIDEN. Connecticut Pastel Society 2nd Ann. Pastel Exh., Aug. 30-Sept. 27, at Gallery 53, Meriden, CT. Open to all pastel artists, mbrs. and non-mbrs. No oil pastels. Cash, purch., and ribbon awards. Entry fee: \$15. For info, send SASE, write: CT Pastel Society, PO Box 9113, Forestville, CT 06010, or Roy Schmid 203-276-5069.

★FLORIDA, KEY WEST. Key West Center/Key West Players 23rd Old Island Days Art Festival. Feb. 27-28, 1988, at Mallory Square. Open to all artists, orig'l work only, no crafts. Media: wclr., acrylic, oil, mixed, hard sculpt., photos. \$10,000 in merit & purch. awards total, ribbons. Entry fee: \$75. No commission. Deadline: Oct. 31. Juried by slides. For details, send SASE, write: Art Festival, PO Box 2145, Key West, FL 33045, or 305-294-1241/294-0431.

★FLORIDA, KEY WEST. Key West Players, Inc. Arts Explo '88 3rd Ann. Craft Show. Jan. 30-31, 1988, at Mallory Square, Key West. Open to all crafts persons, orig'l work only. Media: ceramics, jewelry, wood, fiber, all crafts. Cash awards, ribbons. Juried by slides. Entry fee: \$75. No commission. Deadline Oct. 31. For details, write: Arts Explo '88 Craft Show, PO Box 2145, Key West, FL 33045, or 305-294-0431.

★GEORGIA, ATLANTA. Jones, Lauth & Wood Southeastern Wildlife Art Show. Oct. 23-25, at Lenox Square Mall. Open to wildlife artists, carvers, sculptors, painters, photographers. Media: mixed. Juried by slides. Entry fee: \$175. Entry cards/slides accepted until show is full. For details, write: S.E. Wildlife Show, PO Box 38361, Atlanta, GA 30334, or 404-355-4551.

★GEORGIA, LA GRANGE. Georgia Watercolor Society 9th National Exh., Feb. 13-Mar. 27, at the Chatahoochee Valley Art Association. Open to all water-media painters. Juried by slides. Commission: 20%. Catalog. Cash awards. Entry fee: \$15. Entry cards, fee, SASE, and 2 slides due Nov. 9. For prospectus, write: Neil Johnson, PO Box 954, La Grange, GA 30240, or 404-882-1645.

ILLINOIS, ELK GROVE. Art Centre '87 3rd Ann. Juried Fine Art Exh., Oct. 9-11, at The Art Centre, 999 Leicester, Elk Grove. Open to artists within a 100 mile radius of Chicago. Media: oil, acrylic, wclr., graph., photo., past., sculpt., and mixed media. Juried by slides only. Entry fee: \$10 for 3 slides. Cash awards totaling \$1000, + purch. awards. Commission: 20%. Deadline for slides Aug. 30. For application, write: Art Coordinator, The Art Centre, 999 Leicester, Elk Grove Village, IL 60007, or 312-437-9494.

LOUISIANA, NEW ORLEANS. Louisiana Wclr. Soc. Members Only Show, New Orleans, Oct. 25-Nov. 8, 1987. Watercolor or water-based media on paper, unvarnished. Entries should be hand-delivered to World Trade Center, 9am-11am on Oct. 25. Entry fee: \$6 per pntg., max 3. Framed size up to 40". For more info., write: Hazel Brown, Corr. Sec., 5221 Meadowdale St., Metairie, LA 70006, or 504-888-0824.

*Continued on page 26*



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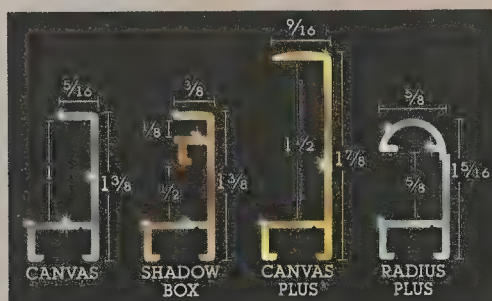
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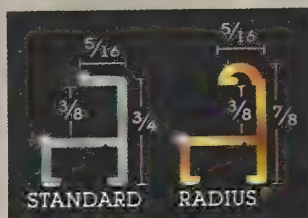
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7"	2.70	16"	3.60	25"	4.50	34"	5.40
8"	2.80	17"	3.70	26"	4.60	35"	5.50
9"	2.90	18"	3.80	27"	4.70	36"	5.60
10"	3.00	19"	3.90	28"	4.80	37"	5.70
11"	3.10	20"	4.00	29"	4.90	38"	5.80
12"	3.20	21"	4.10	30"	5.00	39"	5.90
13"	3.30	22"	4.20	31"	5.10	40"	6.00

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## BULLETIN BOARD

Continued from page 22

**MARYLAND, BETHESDA.** Rockville Art League Ann. Exh. and Sale of Fine Art at Montgomery Mall, Oct. 21-25. Orig'l 2D works and small sculpture. No photography. \$440 in awards. Fee: \$4 each, up to 6 entries, pre-register to save. Artist or substitute must serve one floor-walking shift of 2 hours. For entry form, write: Marthada Kilday, 9422 Collette Way, Gaithersburg, MD 20879, or 301-926-0646.

**MICHIGAN, KALAMAZOO.** Holiday Gallery, Nov.-Dec. All media accepted. 40% commission on sales. Send slides and SASE, or bring work for approval by appointment before Oct. 10. Graven Image Art Gallery, Kalamazoo, MI 49008. Hrs. 12-6 Wed.-Sat. Phone 616-382-1837.

**NEVADA, RENO.** Pastel Society of the West Coast Membership Show, Nov. 2-30, in Reno. Substantial cash and purchase awards. Media: soft pastel only. Open to members only. Deadline for slide entries and fees: Sept. 1. Fees: \$10, \$5 and \$5. For details, send SASE, write: Marbo Barnard, 444 Q St., Rio Linda, CA 95673, 916-991-2708; or Roxanne Gribbin, 535 E. Riverview Ct., Reno, NV 89509, 702-322-9509.

**NEW JERSEY, EAST HANOVER.** NJ Watercolor Soc. 45th Ann. Open Exh. Oct. 25-Nov. 29 at Nabisco Brands USA, East Hanover. Open to NJ residents only. Media: watermedia on paper. Juried by orig'l work. Over \$2500 in cash awards. Entry fee: \$15/non-mbrs., \$10/mbrs. No commission. Entry cards and paintings due Oct. 17. For details, write: Dorothy Dallas, 378 Eastwood Ct., Englewood, NJ 07631.

**NEW JERSEY, FAR HILLS.** Somerset Art Association Outdoor Art Show. Sunday, Sept. 27 at Far Hills Fairground, corner Rte. 202 & Peapack Rd. All media. Orig'l work only. No dealers. Designer crafts: orig'l pottery, weaving, jewelry, wearable art, wood-working, etc. Festival crafts: knitted work, wreaths, toys, assembled jewelry. Non-juried. Booth fee: \$18. Deadline for entries: Sept. 15. 200 exhibitors last yr., attendance over 2000. For details, write: Penny Robb, Somerset Art Assoc., PO Box 734, Far Hills, NJ 07931, or 201-234-2345.

**NEW JERSEY, HOPE.** A Day in the Country Prof. Outdoor Art Show and Sale. Oct. 17, 10am-5pm, in historical village of Hope, NJ. Rain/shine (if rain, indoor facilities available). Cash prizes. Entrance fee: \$20. No commission. For prospectus, write: Box 181, Hope, NJ 07844, or 201-459-5477.

**NEW JERSEY, PRINCETON.** Garden State Watercolor Juried State Show, Sept. 8-Oct. 12, at Princeton Day School. Open to NJ residents. Media: wclr. Over \$3000 in cash awards. Entry fee: \$25. Entries due Sept. 5-10, 6pm. For details, write: Dagmar H. Tribble, AWS honorary, 12 Battle Rd., Princeton, NJ 08540, or 609-921-7594.

**NEW JERSEY, SOUTH ORANGE.** Art Gallery of South Orange and Maplewood, 26th Ann. Meet the Artist Sidewalk Show, Sun. Sept. 20. Open to all artists. Media: all line art, no crafts or kits. \$1600 in awards. Entry cards due Sept. 12. For brochure and entry form, write: Gladys Cotler, 261-B Elmwood Ave., Maplewood, NJ 07040, or 201-762-0266, or Jeanette Massi, 155 Grove Rd., South Orange, NJ 07079, or 201-763-0990.

**NEW JERSEY, TOMS RIVER.** American Artists Professional League Juried Show. Open to NJ residents over 18. Oct. 4-30. Receiving Sept. 26 at Ocean County College Fine Arts Bldg. Media: oil, wclr., past., acryl., graph., sculp. \$1700 in cash awards. Only representational works will be considered. Entry fee: \$15/non-mbrs.; \$10/mbrs. AAPL will retain 20% commission on sales. Send #10 SASE, write: Dorothy Darling, 27 Doral Dr., Toms River, NJ 08757.

**★NEW YORK, BUFFALO.** Associated Artists' Organization Gallery 8th Ann. "All on Paper". Dec. 12-Jan. 7, 1988. Open to artists residing in the US and its territories. Media: works on or of paper, inc. photo. Juried by slides. Juror: Curator, Whitney Museum of Amer. Art. Cash awards. Entry fee: non-refundable \$18/2 slides. Slide/entry deadline: Oct. 14, 1987. Prospectus will only be mailed to those who submit a self-addressed stamped envelope. Mail prospectus request to: Jane Clary Miner, A.A.O. Art Gallery, 698 Main St., Buffalo, NY 14202.

**NEW YORK, GREAT NECK.** Rotary Club of Great Neck, Inc., 4th Ann. Outdoor Exh. of Fine Arts. Oct. 4, at Grace Ave. Parking Lot. Media: orig'l oils, wclr., past., acryl., mixed, graphics/callig. No copies, crafts, photo, or sculp. Juried by slides. Cash awards, ribbons. Entry fee: \$45. Entry cards due on or before Aug. 15. For details, write: Bertram Jay Pollack, 3366 Hillside Ave., New Hyde Park, NY 11040, or 516-741-4033.

**★NEW YORK, NEW YORK.** Allied Artists of America 74th Ann. Nat'l Open Exh. December, at the Nat'l Arts Club, NYC. Open to all artists. Media: oil, water, acryl., casein, past., and sculp. Juried by slides. \$14,000 in cash awards and medals. Entry fee: \$15 for 1st slide, \$5 ea. add'l work, max. 3. Comm: 20%. Slides due Oct. 1. For prospectus, send #10 SASE, write: Rhoda Yanow, 12 Korwell Circle, W. Orange, NJ 07052, or 201-833-0086.

**★NEW YORK, NEW YORK.** American Artists Professional League 59th Ann. Grand Nat'l Exh. at the Salmagundi Club. Open to all artists. Traditional realist work only in oil, polymer, wclr., past., graph., sculp. Juried by slides. \$1000 for best prtg., plus cash awards and medals. Entry fee: \$20 for non-mbrs. Entry cards and slides due: Sept. 18. Accepted work due: Nov. 7. Send #10 SASE, write: Amer. Artists Prof. League, Dept. AA, 47 Fifth Ave., New York, NY 10003.

**★NEW YORK, NEW YORK.** American Watercolor Society 121st Annual Exhibition, April 5-May 1, 1988 at Salmagundi Club. Open to all artists. Media: all aquamedia; no pastels/collage. \$18,000 in cash awards and 10 medals, no purchase prizes. Full color catalog. Fee: \$15. Juried by slides. Slide/label/fee due: Dec. 15, 1987. For prospectus and label, write: Diana Kan, AWS, Apt. 4-C, 15 Gramercy Park South, New York, NY 10003. (For quick response send #10 business size SASE.)

**★NEW YORK, NEW YORK.** Knickerbocker Artists 37th Ann. Open Juried Exh. Sept. 28-Oct. 9. Open to all artists. Media: oil, wclr., past., acryl., graph., sculp. All work juried by slides or orig'l work. Cash awards, medals, plaques, certif. Fee: non-mbrs \$20, assoc-mbrs. \$15, mbrs. \$10. Slides due Aug. 15. Receiving Sat., Sept. 26 only at Salmagundi Club, 47 Fifth Ave. For prospectus, send SASE #10, write: Herman Margulies, President, Revere Road, Washington, CT 06793.

**★NEW YORK, NEW YORK.** Nat'l Soc. of Painters in Casein and Acrylic, Mar. 4-17, 1988, at Nat'l Arts Club, 15 Gramercy Park So. Open to all artists over 18 yrs. of age. Media: casein and acrylic. Awards in cash, medals, certificates. All work juried by one slide to be received by Jan. 15, 1988. Entry fee: \$15. For entry card and prospectus, send SASE, write: Lily Shuff, Corr. Sec., 155 W. 68th St., New York, NY 10023.

**NEW YORK, NEW YORK.** Sumi-e Society of America, Inc. National Contemporary Brush Painting in the Oriental Manner, 22nd Ann. Exh. Exhibition to be held at Salmagundi Club, 47 Fifth Ave., New York, NY, Sept. 12-24, 1-5pm daily.

**OHIO, CUYAHOGA FALLS.** Cuyahoga Valley Art Center 3rd Ann. Ohio Regional Painting Exh., Nov. 14-Dec. 5, 1987. Cash awards and prizes. Juror: Douglas Pasek, A.W.S. All work must be hand-delivered. Entry fee: \$20. Commission: 25%. For entry forms, write: Cuyahoga Valley Art Center, 2131 Front St., Cuyahoga Falls, OH 44221, or 216-928-8092.

**★PENNSYLVANIA, HARRISBURG.** Art Assoc. of Harrisburg 60th Ann. Juried Exh., Apr. 2-30, at 21 N. Front St., Harrisburg. Open to all artists doing orig'l work. Media wclr. photo., oil, acryl., graph. and sculp. Juried by slides. Cash awards, prizes (inc. Grumbacher Gold Medallion). Entry fee: \$12.50 for non-mbrs. Commission: 33 1/3%. Entry cards and slides due Jan. 29, 1988. For details, write: Art Assoc. of Harrisburg, 21 N. Front St., Harrisburg, PA 17101, or 717-236-1432.

**PENNSYLVANIA, READING.** Reading Berks Art Alliance 11th Regional Juried Exhibition. Oct. 31-Nov. 29 at Reading Museum. Open to all artists within a 50 mile radius. All media. Cash and purch. awards. Fee: \$5 BAA mbrs., \$10 non-mbrs. Entry cards due Oct. 10-12. Write: C. Simmons, 30 W. 5th St., Pottstown, PA 19464.

Continued on page 101

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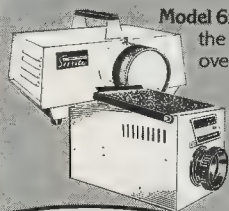
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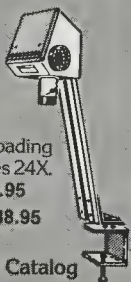
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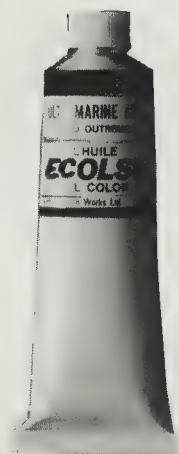
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9"	5.60	6.60	21"	10.40	11.40	33"	15.20	16.20
10"	6.00	7.00	22"	10.80	11.80	34"	15.60	16.60
11"	6.40	7.40	23"	11.20	12.20	35"	16.00	17.00
12"	6.80	7.80	24"	11.60	12.60	36"	16.40	17.40
13"	7.20	8.20	25"	12.00	13.00	37"	16.80	17.80
14"	7.60	8.60	26"	12.40	13.40	38"	17.20	18.20
15"	8.00	9.00	27"	12.80	13.80	39"	17.60	18.60
16"	8.40	9.40	28"	13.20	14.20	40"	18.00	19.00

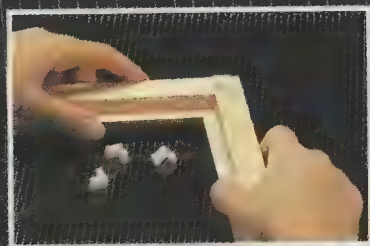
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# Art Books

EDITED BY STANLEY MARCUS

**Jacob Lawrence: American Painter,**  
by Ellen Harkins Wheat,  
236 pp., 8½ x 11¼,  
65 b/w illus., 85 color plates,  
84 documentary illus.;  
University of Washington Press, \$50.

Jacob Lawrence, born in Atlantic City on Sept. 7, 1917, is generally considered America's most important black artist. The roster of his citations, honors, and awards is long enough and sufficiently impressive to match that of many another distinguished native artist. Furthermore, during the past thirty years he has gained an enviable reputation in various important schools as an inspiring teacher of drawing, painting, and design. He is now professor emeritus at the University of Washington in Seattle, where he has a permanent home.

To encounter his work for the first time is an interesting experience. First, one must adjust the eye to his deceptively primitive colors and intricate patterns, then translate them into the message the artist has meant to convey, a process much easier to accomplish the more one knows about Lawrence himself. From the

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**Buck Paulson:** *Dancing Lights* (a complete seascape painting); *Basic Principles of Seascapes* (seascape painting techniques); *How to Paint Skies* (step-by-step instructions for painting skies). All three videos are 60 min. in length and retail for \$29.95 plus \$2.50 postage and handling each.

first, he was partial to unshaded, abstract forms and flat colors. In this respect his work could be classified as abstract-collage, except that it has what we might call a third dimension. He himself has declared, "My work is abstract in the sense of having been designed and composed, but it is not abstract in the sense that it has no human content." For him, the "human content" almost invariably has something to do with the history and concerns of his own race.

Lawrence was thirteen when his poverty-ridden family moved to Harlem. For them, as for so many blacks in that rapidly expanding section of New York City, the Great Depression was an inescapable reality; the glamour of the spectacular cultural revival of the prosperous 1920s known as the Harlem Renaissance was hardly more than a subject for reminiscences by those who had been celebrities at that time. For young Lawrence, with his vivid imagination, the tarnished but lively atmosphere was somehow exciting and stimulating. For a boy with his talents, there were nu-

Continued on page 78

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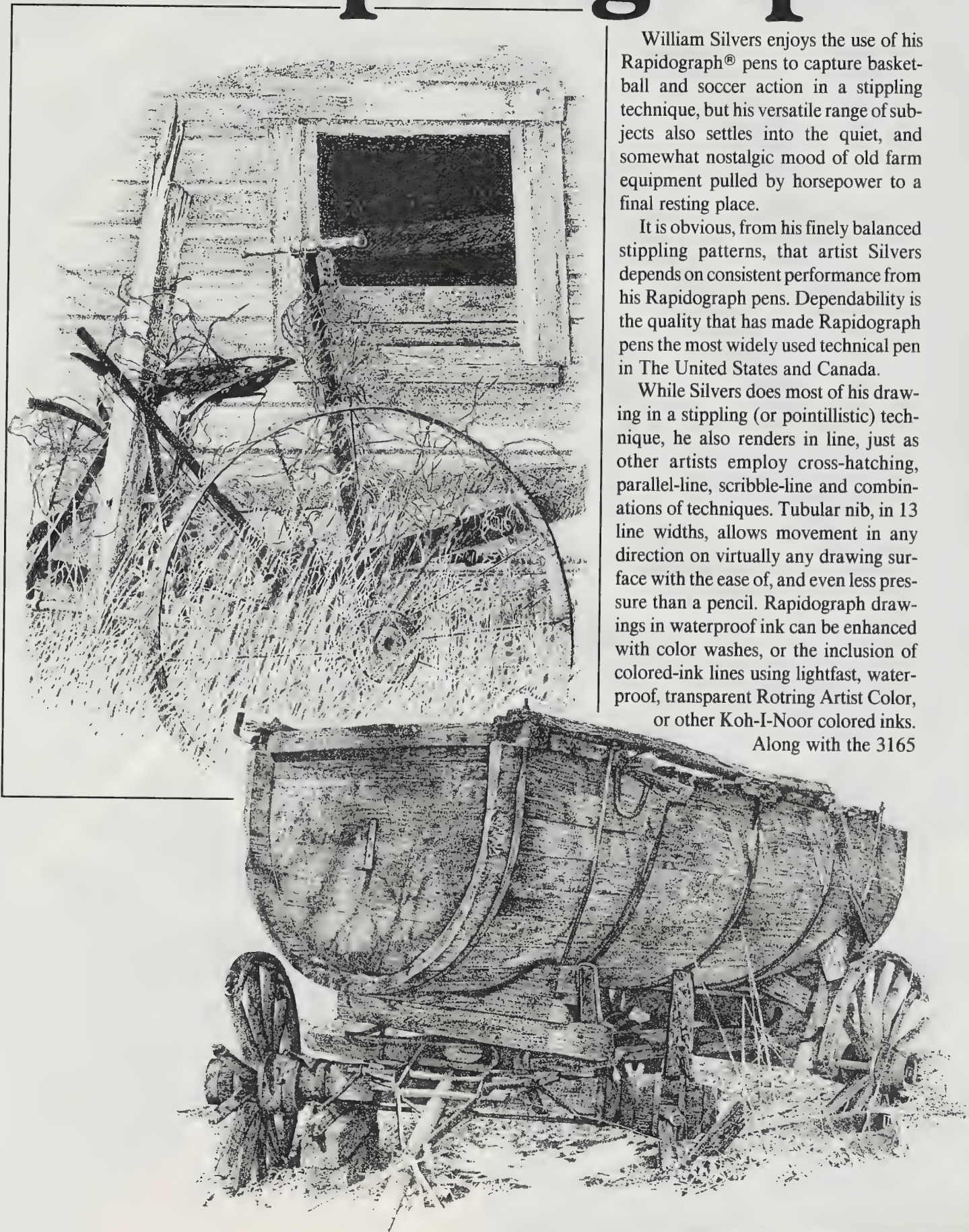
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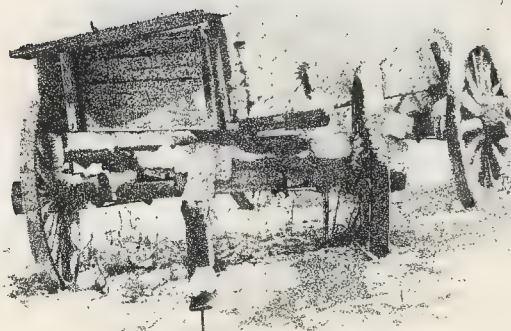
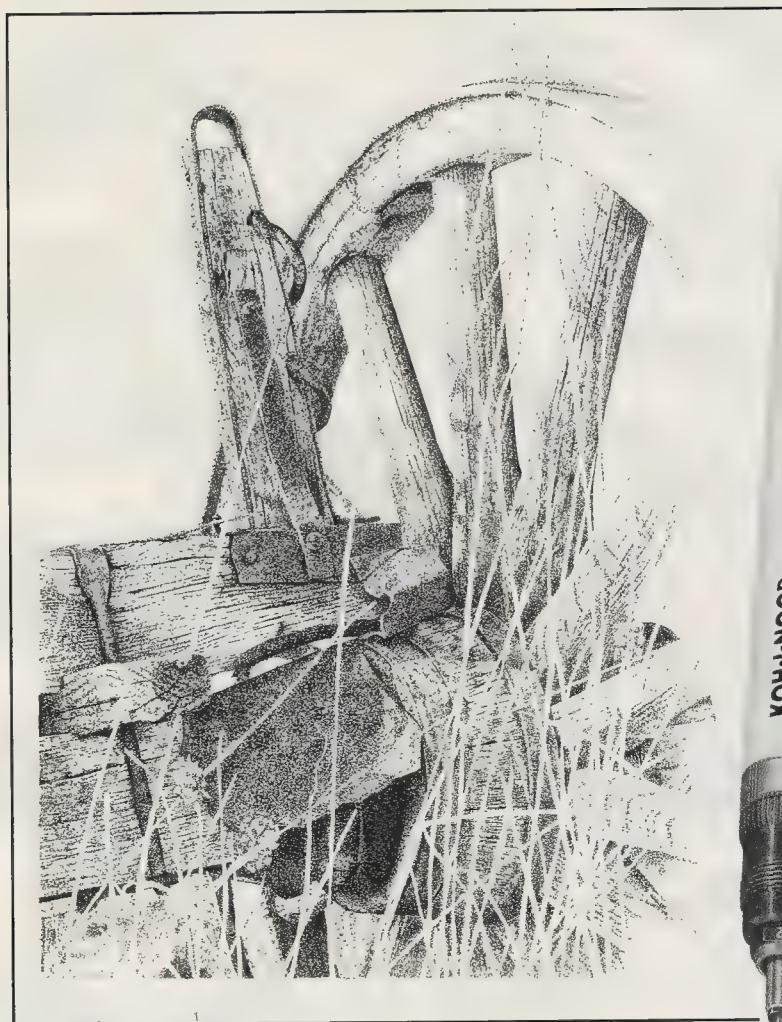
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# Technical Page

BY J. RAY DOYLE

This monthly column of responses to reader's technical questions has been changing over the last few months. In an effort to give more detailed and illustrated answers to questions about materials and techniques, we have been sending inquiries to a number of artists and technical experts rather than to one columnist. Some of the questions are also being handled by staff members who are able to solicit responses from several artists and then write up the consensus of these opinions.

For this month's column, we asked artist J. Ray Doyle to field questions about the painting techniques employed by Charles Demuth, a painter whose watercolors have been widely exhibited and reproduced in recent years, and who was closely associated with Georgia O'Keeffe, Alfred Steiglitz, and Charles Sheeler.

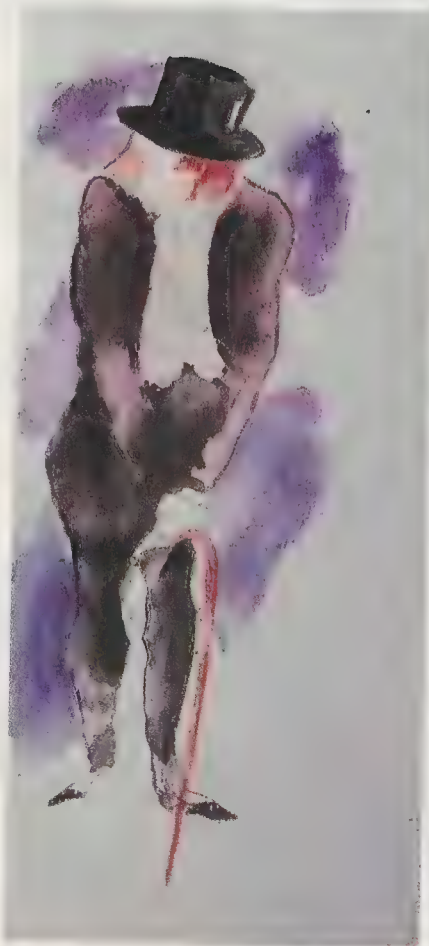
ONE OF THE FIRST THINGS that catches the attention of artists when they come upon certain of Charles Demuth's watercolors is the way in which he used blotting techniques in combination with traditional brushwork. His approach was masterfully unique and bold, and he was able to add depth, body, and dimension to his subjects by carefully blotting the surface of the wet paper with materi-

als that would either absorb and remove the pigment, impart a new texture to the paper, or both. Another technique, seemingly at odds with Demuth's customary deftness and precision, is one in which he caused his paints to puddle into amorphous shapes and varying densities in order to suggest irregular mass.

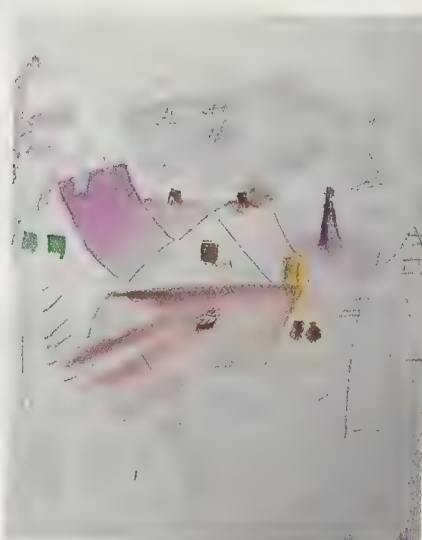
I've read a number of descriptions of the manner in which Demuth may have actually created these visual effects, and I've done a fair amount of experimenting with materials so that I could describe ways that others might achieve similar results. I would suggest to anyone interested that he or she perform experiments with such blotting materials as soft, crumpled tissues, crushed paper, aluminum foil, cellophane wrap, synthetic and natural fiber cloths, sponges, rough wood, and the bark from a tree to see which of those marks prove to be comfortable and effective. During

*Continued on page 90*

A recreation of the right-hand figure from Charles Demuth's *On Stage*, which was painted in 1915. A specific pencil drawing was painted in with light, controlled washes; once the figure had been completed, puddles of color were allowed to bleed into the shapes and were blotted with tissue.



This study of *Housetops, Seashore*, painted by Demuth in 1912, reveals Demuth's ability to lead the eye through a composition. The lower roof encourages the viewer to enter the picture and a parallel roof halts the eye. Triangular roofs in the center of the painting point upward toward the seashore.



To give depth and balance to the painting, a graduated wash was applied to some of the roofs; a dark purple on the chimney was utilized to establish a second level of value.



In order to unify the painting, a repetition of the violet of the chimney was applied to the tree to the right of the house. The green to the upper right is also repeated in the tree at the bottom center of the paper.





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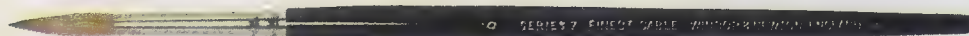
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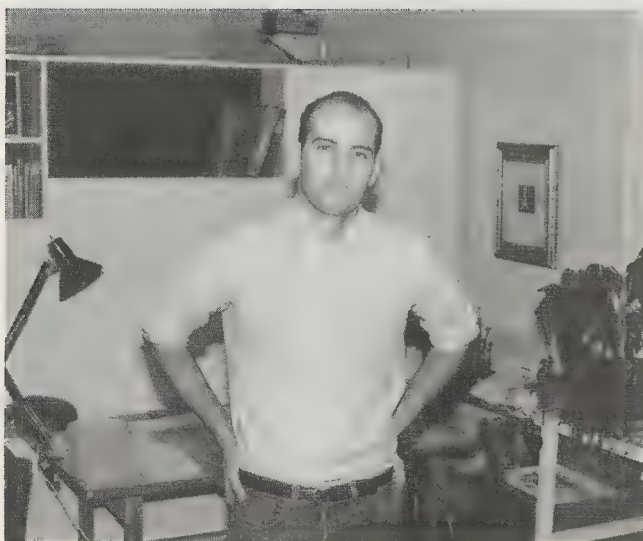
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# Joel Jaecks

*Like many other artists, this young Wisconsin artist works directly from photographs so that the viewer is less concerned about the identity or emotional impact of the subject and more about the straightforward way in which it is presented.*

BY JOHN H. GLASSIE



IT IS FITTING that Joel Jaecks lives and paints in a former Milwaukee shoe-repair shop where up until recently signs for replacement heels hung in the storefront window; he has been walking through that city's neighborhoods photographing houses, bushes, and trees, and wearing out the soles of his shoes since 1981. Since that time, as an undergraduate at the University of Wisconsin-Milwaukee, he has been using those photographs to paint watercolors that are as fresh as they are unimposing. The bleached look of his pieces has led some viewers to think of the dreariness and ultimate failure of the bourgeois society that lives in these neighborhoods. But most have a much less political response, one that conjures up the feeling of childhood, of memory, of walking home from school, of lying on one's back on the lawn and noticing the shadowed, blue color of a neighbor's house or just looking at life through the underside of a tree. Indeed, sometimes Jaecks's placement of foliage, combined with a faintness of color, makes one feel as if the veil of time and remembrance is hardly raised.

This is the success of his paintings—that they allow us to enter them only enough to set our own minds to work. While seemingly sympathetic to such emotionalism, Jaecks espouses the objectivity

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John H. Glassie is an artist and writer living in Washington, DC. He holds a degree in English literature from The Johns Hopkins University, where he also studied painting with artist-in-residence Eugene Leake. At present, he is the assistant director of Capricorn Galleries in Bethesda, Maryland.





Above: *Snowy Bushes*,  
1986, watercolor, 30 x 40.  
Courtesy Capricorn Galleries,  
Bethesda, Maryland.

Opposite page, bottom:  
The former shoe repair shop and studio of  
his teacher William Nichols, which Jaecks  
now uses as his painting studio.

of Photo-Realism and claims that his choice of subject matter is incidental and a matter of convenience in that it presented itself to him on his way to school and to part-time jobs. "The formal response has been the preliminary approach to my work," he says. "It is important to understand that the objects in my paintings are not the subjects of the paintings themselves. The subject (the thing I'm most concerned with) is the photograph of these objects. The overexposed quality of some photos is something I find interesting. By depicting a painting in monochromatic tones, I emphasize more subtle aspects of the painting. I want to force the viewer to look closer and see more."

He also began with the idea that strong contrast is too obvious and easy a way to make a painting interesting. In this respect, he is like his teacher, the well-known William Nichols, whose large, foliage-filled canvases also show light with value rather than with color. Nichols's influence can be clearly seen in Jaecks's work, but Jaecks, who is twenty-eight, has a way of turning what could be an obstacle—someone else's influence—to his advantage. The artist, whose shoe-shop studio used to be Nichols's, absorbs knowledge and points of view without being taken over by them. (He is just as influenced, he says, by the photographs of another professor, Stephen Foster.) At a time when the "they" of the art world say that Photo-Realism is long since dead, Jaecks is both unashamed of his Photo-Realist technique and his giving it new life and extending its





Above: *Yellow House*,  
1986, watercolor, 29 x 42.  
Private collection.

Opposite page:  
*Birch Tree*,  
1986, watercolor, 40 x 60.  
Courtesy Capricorn Galleries,  
Bethesda, Maryland.



The artist's work area where he projects photographs down onto his watercolor paper by means of a mirror suspended at the proper angle from the ceiling. The painting on the wall was developed with the photographic image being projected directly onto the paper from over the artist's shoulder with another slide projector.





meaning. He shares many things with the Photo-Realists, but not their harsh monotony, nor their post-Pop, commercial imagery, and because of this, his work is less bound by time; he is an American painter more in the manner of Hopper than of Richard Estes or Chuck Close.

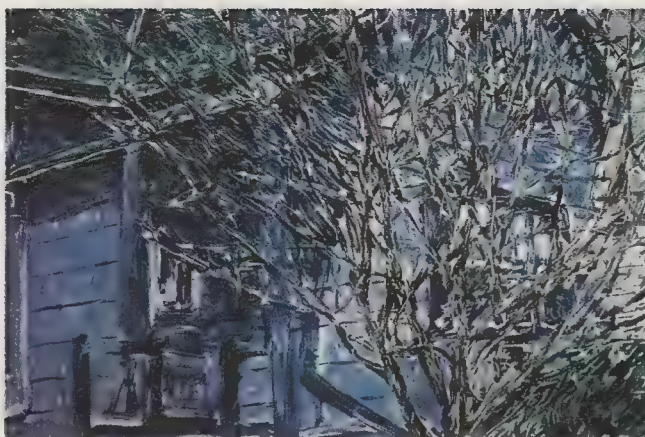
His interest in the photograph as a two-dimensional subject may, in fact, be more closely related to the motives of many current post-Modernists who "appropriate" famous paintings, calendar art, and any other already produced image for inclusion in their own works. "Our world is so two-dimensional," says Jaecks. "We see things through television, video, magazines, newspapers, and movies. We know things through pictures of things." The Photo-Realists recognized this, of course, but Jaecks's generation was the first to grow up with it.

Many artists with Jaecks's established style and success—he had his first solo show at the age of twenty-three at Bradley Galleries in Milwaukee—would not be willing to endanger that success by experimenting with different mediums and techniques. But Jaecks still walks with his camera ready to the University of Wisconsin, from which, with a few more courses, he will receive his M.F.A. degree.

There he has been doing gouaches, loosely painted oils, and monotypes. He also makes small expressionistic collages to be given away to patrons of a neighborhood art-book store. "All these things," he says, "help me to see what I'm doing in relation to other things I may not be familiar with."

At home in the studio, though, the impartial consistency of Photo-Realist technique takes hold. Jaecks works in only two sizes and all his paintings are horizontal. He uses 30"-x-40" 550-pound and 40"-x-60" 1,100-pound Arches cold-pressed sheets. In order to work flat while projecting his glass-mounted slide onto the smaller-sized paper, he has fashioned a periscopelike mirror system in his studio. The mirror is suspended from the ceiling by wire at a forty-five degree angle over his head. The projector is positioned six feet high on the wall facing toward him and projects the image onto the mirror, which reflects it squarely onto his sheet. He has not yet tackled the logistics of hanging a mirror big enough to reflect a 40"-x-60" image, so for these he must work vertically, projecting straight onto the paper. Jaecks begins in total darkness to get the subtleties of the shadows and gradually, as the painting evolves, he turns on normal reading lamps





Top, left:  
*Blue House*,  
1986, monotype, 25 x 37.  
Collection the artist.

Top, right:  
*Untitled*,  
1986, oil on paper, 29 x 42.  
Collection the artist.

Above:  
*Three Birches*,  
1986, watercolor, 40 x 60.  
Courtesy Capricorn Galleries,  
Bethesda, Maryland.

Opposite page:  
*Pink House With Blue Shadow*,  
1986, watercolor, 40 x 60.  
Courtesy Capricorn Galleries,  
Bethesda, Maryland.





around the room one by one.

Especially when doing the foliage, Jaecks uses a mark-making technique that relies on the spring and responsiveness of the brush. He has found that a very new brush, even one of lesser quality, suits his needs best. For this reason, Jaecks buys his preferred inexpensive No. 6 brushes by the box. As the brushes wear down, he employs them for broader areas and eventually gives or throws them away. He does use a more expensive brush for washes.

Jaecks often premixes his paints and usually uses the same favored colors for every painting. His foliage greens are mixed in different values but are essentially the same combination of Thalo green, alizarin crimson, lamp black, and, to cool this palette, ultramarine blue. He also likes French gray made with ultramarine blue, burnt umber, and alizarin crimson. In some areas, he layers pure colors over each other to achieve neutral shades. He adjusts colors and values as he works to completion to keep within a certain range, graying down whites and pulling up darker shadows with a wet paper towel.

Jaecks frequently works to the sounds of his TV, VCR, or newly purchased compact disc player.

Again, he sees media saturation as a main ingredient in his and his audience's view of the world. The media become, then, ingredients in the process of making his paintings. "Artists are supposed to be more able than somebody else to see society clearly, and today the only way to know and see what we're supposed to is to take advantage of what's around us in the form of the media," he states. His ownership of these Yuppie devices also indicates that he abandons the starving artist cliché. "To go all my life without selling a painting as Van Gogh did would mean that I couldn't paint," he says.

And, as if to challenge completely whatever role fortune has played, Jaecks may be ready for an apparent about-face. He has recently been printing Cibachrome prints from the very same transparencies he uses for his paintings and the results have been dramatically different. "The color is intensified and, most of all, the darks become a wonderful, rich black that obscures any subtle nuances they contain. It will be interesting to see if these Cibachromes influence my new paintings," he says, giving little reason to think they won't. One suspects that a dark, looming Jaecks painting would be just as evocative as his present work. •



# Tom Orlando

*In searching for the elusive quality of beauty in his subject matter, this Massachusetts artist works directly from nature, enjoying its endless variety of shapes, colors, and subtle lighting effects.*



*Self-Portrait,*  
1972, oil, 40 x 30.  
Collection the artist.

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BY EUNICE AGAR

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ALTHOUGH PRIMARILY known as a portrait painter, Tom Orlando follows the dictum of John Singer Sargent who told his students that an artist cannot be simply a portrait painter. He must paint everything. Orlando's classic realist portraits, figures, landscapes, and still lifes are directly related to the works of early twentieth-century American painters such as John Sloan, Robert Henri, and George Bellows, and through them to the nineteenth-century realist tradition.

Tom Orlando was born in New York City in 1931 and grew up there. Although he painted watercolors when he was very young, he didn't become seriously interested in art until he was a student at The City College of New York. His earlier attempts to paint were frustrated by a lack of the simple technical skills needed to transcribe the visual world onto canvas, and there was no one to show him how. Today, as a teacher, he believes that the ability to work from direct perception of reality, acquired by slow and thoughtful practice, should be the basis of art education.

Orlando received his training at City College, the Art Students League (with Frank J. Reilly), and the National Academy of Design (with Ivan Olinsky). He also studied at Henry Hensche's Cape School of Art in Provincetown, Massachusetts. His first important commission, done while he was in the Navy from 1956 to 1957, was a mural on the seven branches of the Seabees for the base at the Seabees eastern headquarters in Davisville, Rhode Island. For the past twelve years he has taught at Pratt

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*Eunice Agar is a painter and a contributing editor of American Artist. Her work will be appearing in a solo show at the Ainilian Gallery in Washington, DC (October 3-31) and in a group show at the Glass Gallery in New York City (December).*

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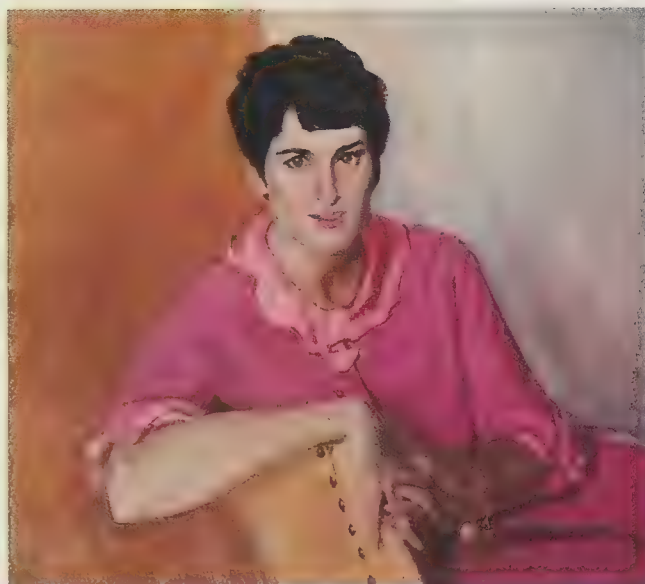
Manhattan where he is a tenured professor of painting and drawing. In 1971, he moved with his family to Sheffield, Massachusetts. During the school year, he commutes to New York City and in the summer gives workshops at his studio and gallery in a handsome carriage house located behind his home.

Orlando's entire technique and aesthetic can be summed up as an interpretive translation of the visual world through the painting of light and color to create a sense of beauty in ordinary subjects that will evoke a corresponding reaction in the viewer. It is a deceptively simple, traditional goal, which, despite the renewed interest in representational painting, is no longer fully understood because contemporary life no longer values the modes of being necessary to its creation.

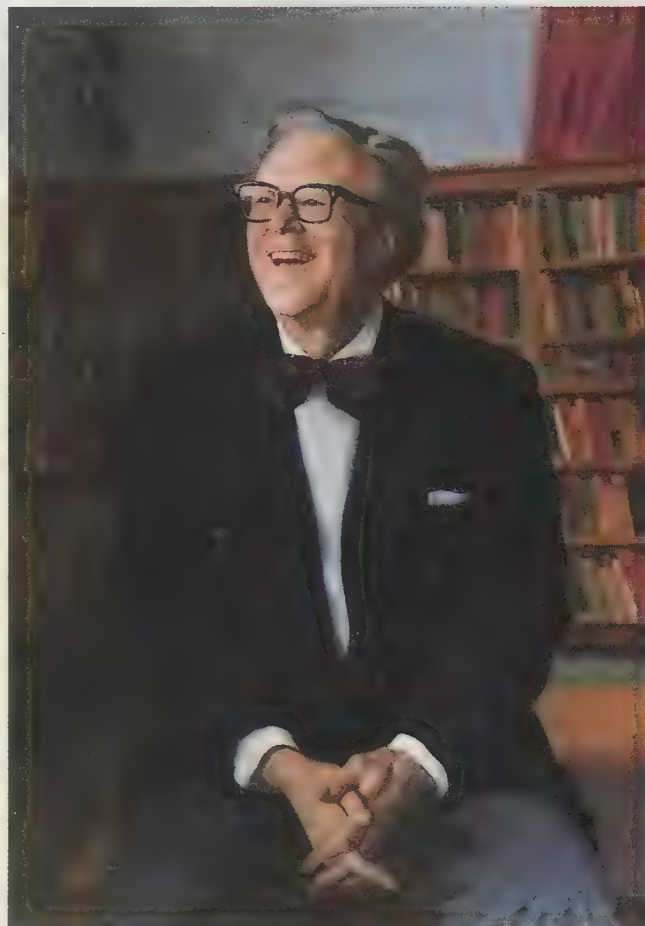
Americans in particular have always admired speed, precision, and the mechanical and technological aids that make them possible. Reflecting that tendency, many contemporary realists paint, often with photographic aids, in a style that is sharp and precise, with smooth, enameled surfaces and clear edges. It is a method that is closer in spirit to experimental painting—Hard-Edge abstraction, Pop Art, and Conceptual Art in particular—than to traditional realism. However, it does have historical precedents in early American still life, especially in the painters of trompe l'oeil, and it reappears periodically in styles like the Precisionist movement of the early 1900s. Some contemporary realism of this type also attracts attention by the depiction of disagreeable, often pornographic subject matter, represented overtly or veiled in surrealistic imagery. Its subject matter, style, and technique appear stylish and up-to-date compared with traditional perceptual realism, which is still misunderstood and out of fashion.

Orlando opposes such current trends head-on by searching for that elusive quality called beauty in an everyday world divorced as much as possible from Madison Avenue, the media, and all the superficial jazziness of popular culture. He is not afraid to talk about beauty, a word that is truly out of fashion, at least when applied to the arts. Just what is it? Philosophers have written about beauty for centuries but have never agreed on a universal definition. Contemporary critics almost never use the word. To many people, it is something of an embarrassment. In the wrong hands it can degenerate into the trite, sugary, and conventional, the existence of which sophisticated moderns won't even acknowledge, let alone talk about.

However, in previous eras there was a consensus based on the classical Greek ideal of harmony. Such words as *ideal form*, *proportion*, *harmonious color*, *dignity*, *serenity*, and *impeccable craft* come to mind. We know it when we see it, but we tend to reserve it for masterpieces of the past and are hesitant about applying it to the present.

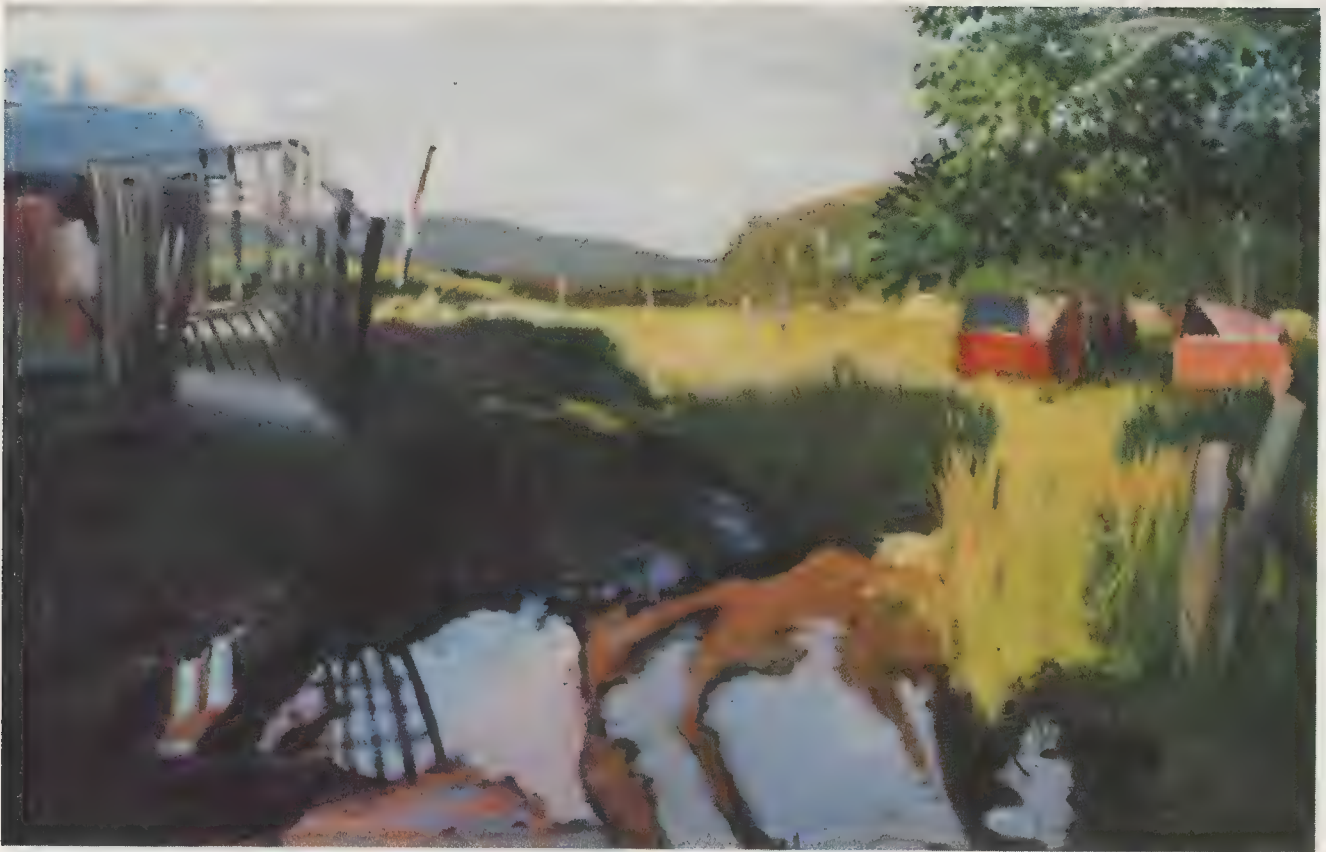


*Judy*, 1970,  
oil, 30 x 36.  
Collection the artist.



*Sam Levenson, American Humorist and Writer*,  
1983, oil, 40 x 30.  
Collection the Sam Levenson Library,  
Franklin K. Lane High School,  
Brooklyn, New York.





*Barnyard Patterns*,  
1982, oil, 24 x 36. Collection  
Mr. and Mrs. Walter Cliff.

But that traditional beauty is still the goal of painters like Orlando. By working directly from nature, they have access to an endless variety of shapes and colors and subtle effects of light that are not as common in pure abstraction or work done from the imagination alone. An accurate rendering of the visual world, although it requires long and careful training, is only the first step, and is a level attained by many artists.

The most elusive and at the same time the most difficult level of mastery is the subtle and harmonious orchestration of the elements of perception in an expressive interpretation of reality. It usually appears in the late work of master painters such as Velázquez and Rembrandt and in artists such as Frans Hals, who used a free, painterly brush stroke. For Orlando, the paintings of John Singer Sargent have been his strongest influence in that vein, along with the work of the Spanish Impressionist Joaquín Sorolla, whose murals he discovered at the Hispanic Society of America in New York City while he was still a student.

Orlando's mature work is of special interest and value because he is searching for that same expressive reality. His association with Henry Hensche, who introduced him to Impressionism, was the key that enabled him to go beyond his early academic

training to an intuitive level of perception. He has adopted the Impressionists' emphasis on light and color without their tendency to dissolve form, adapting their method to the creation of luminous shapes with subtly defined edges.

As he works (and he teaches in the same way), he is constantly searching for the abstract shapes of reality; he is trying to determine their place on the light and dark value scale and their shape, position, and color, while continually working from larger to smaller shapes, refining, simplifying, and always maintaining a clear separation of light and shade areas. Unlike many painters of portraits and the figure, he does not study anatomy. In fact, he thinks it is a hindrance. His approach in this respect is closer to Greek and Roman classicism than to Renaissance practice. He believes that looking at shapes simply and objectively, ignoring their actual connotation, enables the artist to see and paint more accurately. It is a mode of work evident in all the master painters and expressly advocated by Sargent.

This same concept of seeing was applied to drawing by Kimon Nicolaides in his classic book *The Natural Way to Draw* and by Betty Edwards in *Drawing on the Right Side of the Brain*, a system which was derived from Nicolaides. But it is an extraordinarily difficult idea to communicate to students or to explain to the general public. It is easy to describe in words but very difficult to actually see in this mode. However, if shapes are seen and rendered accurately, detail will automatically fall into



place. The artist who focuses on detail alone seldom gets it right.

When Orlando does a portrait, he starts with a careful, fully developed charcoal drawing. He says charcoal is the closest drawing medium to painting because of its fluency and subtlety in rendering light. Then he paints a color study in oil. For group portraits, he squares off a preparatory drawing for transfer to the larger-sized canvas. Unfortunately, the people who commission portraits seldom have time for many sittings, so he has to rely on some photographs to supplement the preliminary studies. Then he may be able to schedule a sitting for the final work on the painting. Occasionally, he is given photographs for posthumous portraits, like his painting of the American humorist and writer Sam Levenson, which was commissioned for the Sam Levenson Library at the Franklin K. Lane High School in Brooklyn, New York.

Orlando starts the actual portrait by drawing the big shapes in charcoal and then establishing the major values and colors in paint. He sometimes vignettes the portrait, letting the arms and torso fade imperceptibly toward the frame and leaving some of the ground exposed. He tends to work from the largest and darkest to the lighter and smaller shapes. If the hair is dark, that will be laid in first followed by background and major planes of the head. Still thinking abstractly and avoiding any specific features, he places the general color, shape, and value of the eye area, and of each part of the face, by pulling a solid layer of paint over each section. He looks for color reflected onto the skin from clothes and background. At no time does he speak of special colors or mixtures for skin tones. They are rendered according to the requirements of each individual painting, with the same basic palette used for all his work.

As he builds into and around the major forms, the artist must take special care to respect his original structure, being extremely careful to keep the light and shade areas clearly separated. Orlando has a very important rule of thumb, which states that the artist should not introduce lights into a dark area without first using a darker dark and, conversely, should not introduce darks into a light area before using a lighter light. The trick is to develop subtle nuances of value and color while still maintaining the simplicity of the basic light and shade.

The eyes, lips, etc., are simply smaller shapes that are floated directly into the wet paint. The original layer of paint helps to lock the new shapes into the proper value key. Working wet-into-wet has the added advantage of preventing hard edges and allowing the artist to be selective about where and when he wishes to place accents.

Again following his mentor Sargent, Orlando never even thinks about facial expression or individual quirks of personality. His portraits are strong be-



*The Konkapot River,*  
1982, oil, 30 x 25. Collection  
Mr. and Mrs. Ronald King.

cause they respect the dignity and integrity of the person. However, by focusing entirely on shapes of color and value, he automatically achieves a likeness. By a curious paradox, the inner personality does come through.

It is very difficult to actually retain an abstract quality of perception right up to the end of a painting, and it is particularly difficult to do so with a portrait because the human face is such a powerful subject and is loaded with associations. For the beginner, actually looking long and intently into another face, or even one's own in a self-portrait, can be unnerving. The artist must train him- or herself to be objective.

This same kind of detached seeing is much more easily applied to other subjects: informal clothed or nude figures in landscapes or interior settings, pure landscapes, and still lifes. These themes also allow for a greater variety of color and provide a counterpoint to the limited range of a portrait. Orlando's paintings of figures in both oil and watercolor exhibit a beautiful sense of design that relates them to the works of painters such as Degas. Furniture, clothing, the architecture of rooms, still life, and landscape details are all integrated by patterns of light and color into a harmonious whole.

The landscapes are perhaps the freest of his paintings because they are always done on location and

*Continued on page 94*



# Jane Frey

*Living many miles from an art store and hundreds of miles from her best market presents a problem for this Illinois artist. "I accept my limitations and try to make the most of all that I do have," she explains.*

BY BETSY SCHEIN GOLDMAN



*Carnations, Part 2, 1986, oil, 20 x 20. Private collection.*

JANE FREY ALWAYS knew she would be an artist. "I was born with the desire to become an artist," she says, "and when I was ten years old, I was given a set of oil paints as a gift." She attended Taft High School in Chicago and took three years of art classes there, "which gave me a good foundation in art," she adds.

Immediately after high school, Frey got married and started a family. She and her husband, Bob, have four children and until the two youngest (twin boys) were five years old, her art took a back seat. When the boys turned five, Jane decided she needed to, as she puts it, "get out of the house." Her husband suggested she take a painting class at the local high school, which was given under the auspices of Lincoln Land Community College, and earn college credit. Eager to get back to her art, this seemed as good an idea as any, so she enrolled in the class.

For the first six years after her return to painting, she painted in acrylics and watercolors the usual barns, flowers, seascapes, etc., and was introduced to still life in a watercolor class taught by Betty Madden Work at the Springfield (Illinois) Art Association. Work included glass objects in her still-life setups. Frey found herself fascinated by the color changes and distortion that glass afforded and, to this day, includes glass objects in many of her paintings. She credits Work with teaching her a great deal about composition.

"Painting nature was all right," she explains, "but when I discovered the freedom of expression that still-life

Betsy Schein Goldman is an artist-writer from Chesterfield, Missouri. Her new paintings and drawings will be on display at the Capital Gallery of Contemporary Art in Frankfort, Kentucky, in October.



Photo: Jan Mrosko Sexson





*Zinnias, Part 1*,  
1986, oil, 24 x 36.  
Collection the artist.

subjects allowed, I knew I'd found my niche. I was still painting with watercolor, but I was becoming more and more frustrated with the medium. I wanted my still lifes to be alive with color and light—to show movement from the objects and reflections in the foreground to the patterns and shadows in the background. I was searching for a way of expressing myself in my own individual way. When painting with watercolor, I couldn't achieve the richness and intensity of color I was after. With acrylic paint, I couldn't achieve the smoothness I wanted—even when using a retarding medium. The paint simply dried too fast for me." It was at this point that she switched to oil paints and included fabric, flowers, and shiny objects in her compositions.

Frey's studio is an 11'-x-11' converted bedroom. She combines natural light from the windows (north and east) with overhead incandescent lights. "I never mix colors at night," she says emphatically. "My eyes play tricks on me at night, so I use only natural light for mixing my colors."

"It is difficult to decide under which light to work—warm light or cool light," she adds. "Most of my paintings will be viewed in private homes, so a compromise of incandescent and natural light seems most reasonable."

Frey works flat almost all of the time. When painting on a very large canvas, it is difficult to reach the center of the painting if one is working flat, so to work the center she places the painting on an easel. Her palette is made up of Winsor & Newton London Oil Colours, and her palette consists of cadmium red light, alizarin crimson, cadmium yellow light, cadmium yellow medium, cobalt blue, cerulean blue, French ultramarine blue, sap green, burnt umber, Dioxazine purple, raw sienna, and titanium white. Frey uses turpentine as her only medium and varnishes her completed works with Liquitex Soluvar matte picture varnish. Her favorite brushes are from Winsor & Newton: a No. 3 flat, a University B, and a No. 10 flat sable. She buys preprimed, prestretched canvas and uses it just the way it comes from the manufacturer.

A normal painting day for Frey begins around 9 A.M. She takes a break for lunch at noon, then works one more hour in the afternoon and about an hour and one half after dinner. "I can't work more than three hours at a time because it becomes too tedious," she says. "My eyes are at their best in the morning, so I save the chores I must do around the house for the afternoons. I work in the studio about thirty hours per week."





Above: *Silver Ball*,  
1986, oil, 30 x 36.  
Collection the artist.

Opposite page: *Plums*,  
1986, oil, 30 x 36.  
Collection the artist.

Setting up a still life is the first step in a painting. Frey assembles objects and fabrics that appeal to her. She looks for varied sizes and shapes in the objects and good color combinations and designs in the fabrics. Most of the objects she uses are shiny to some degree. She achieves the reflections she likes by setting up a piece of glass with a white fabric underneath it. She prefers a vague rather than a crystal clear reflection. That is why she uses fabric instead of a mirror for reflective purposes.

Since Frey has the ability to visualize her compositions on the canvas, she does no preliminary sketching. Most of the time she takes slides of her setups using two light sources—one on each side—to give her double reflections and shadows, thus enhancing the compositions. She uses Kodachrome 64 slide film with a 35 mm. Nikon FM camera. She then projects her image from the slide onto the canvas. She usually paints her background first, giving her a ground on which to work the value and in-

tensity of the objects in the foreground. Although she uses many colors, Frey feels that if she keeps the same intensity of the colors throughout the painting, she can use almost any color next to any other color. "I do not consider my work photo-realistic," says the artist. "I carry detail just far enough to tell the viewer what he or she is looking at. I prefer to say more with light, color, and design than with every minute detail."

Frey is an admirer of Winslow Homer because he painted his subjects realistically without painting in every detail. She also finds the work of Georgia O'Keeffe unique in that O'Keeffe painted realistically in an abstract way. She credits her father for her inherited talent in art. "He could draw very well," she says, "but he was so busy working, supporting, and raising five children, he never really pursued art. I guess he didn't have a desire strong enough to motivate him."

Her husband is her greatest supporter and biggest fan. He has stayed





at home and cared for the children while she attended classes and art fairs. She teaches classes herself these days and couldn't possibly do it without his help. "Not only does he do this for me," she remarks, "but he does it for me cheerfully!"

When asked about her philosophy, she answers, "God has given me the talent. What I do with that talent is entirely up to me. I feel that if a person learns the basics, such as composition, drawing, color, etc., and is willing to devote time to perfecting his or her art, success will be limited only by the scope of the individual artist's imagination and commitment. If you have the means to pursue your art, you should allow time for freedom of expression. Find out what you are capable of doing best and enjoy doing it. Making art should excite you to the point where you can't wait to get up in the morning and get to work. Do what you want to do. Paint what you want to paint the way you want to paint it—no matter what others expect you to do and no matter

what may be the popular thing to paint. Paint what you enjoy painting. True happiness as an artist cannot be forced. Too many artists lack the self-confidence to ignore what's currently popular in art circles and be totally true to themselves.

"I prefer realism," Frey continues, "so, naturally, I like it in others' work as well as my own. Paintings do not have to have strong messages for me. I want them to please me—to add something to my life, not upset it. I would like to continue to feel the inner contentment my work gives me, but not to the point of complacency. I'm always trying to better myself. I enjoy sharing my talent with others—through teaching and through painting. I've taught adult painting classes, given demonstrations to school children, and volunteered to teach senior citizens."

Frey feels that living in a small town has been more of a plus than a problem. "Being somewhat isolated has forced me to rely a great deal on my own instincts," she says. "When I

have a problem with a painting, I solve it through trial and error. This has been a very good experience for me because I've been allowed to find myself without outside influence or interference." Living in a small town has also resulted in close friendships that have, as she puts it, enriched her inner self and thereby contributed to a more positive expression in her work.

"Although I have to think ahead and buy in large quantities when purchasing my art supplies (it's a seventy-mile round-trip to the art store), we do have a small art group in Taylorville and we often buy for each other," she says. "If there is any negative factor at all in living in such an isolated area, it is in regard to sales. The best market I have found for my work is in the Chicago area, which is a five-hundred-mile round-trip! I go to two or three art fairs a year. The Old Capital Art Fair in Springfield, Illinois, and the Old Orchard Art Festival in Skokie, Illinois (the latter sponsored by the North Shore Art League of





Above: *Zinnias, Part 2*, 1986, oil, 20 x 20. Collection the artist.

Winnetka, Illinois), are two of the best. I sell very well at these shows, so I don't need to attend so many fairs.

"At the present time," she continues, "I have no gallery affiliation, but at some future date, I hope to sign with a few. Right now I'm enjoying going to the art fairs; I especially like the direct contact with the people who purchase my work. You usually don't experience that when you are represented by a gallery. Art fairs are a nice change from the routine. I still have at home a twenty-one year old and the twins, who are sixteen years old now—plus, of course, my husband."

Public response to Frey's beautiful

still-life paintings has been very positive and she feels that my "discovering" her for the magazine is an affirmation of acceptance of her work and a terrific confidence builder, which will only serve to spur her on in her efforts as an artist. "I must be doing something right," she proudly states, "so I am going to keep trusting my own judgment!"

"I believe if you keep your priorities straight and work hard," she adds, "success will come in time. I accept my limitations and try to make the most of all that I do have."

With that attitude and her newfound confidence, the successful future of this talented and committed artist seems assured. •





Above: *Pink Vase*,  
1986, oil, 30 x 36.  
Collection the artist.



Left: *Carnations, Part 1*,  
1986, oil 16 x 20.  
Collection the artist.



# William H. Condit



William H. Condit was born and raised in Dayton, Ohio. Encouraged by a high-school teacher to make art his career, he entered Miami University in Oxford, Ohio. After four years of watercolor studies with George Richmond Hoxie, Condit graduated with a B.F.A. degree in design. Meanwhile, World War II had begun and within two weeks of his graduation, instead of traveling around the country with his watercolors, Condit was training in the Army Air Corps. Four years later, he entered the graphic arts business in Denver and built the city's first advertising art studio.

In 1978, Condit was able to sell his business and fulfill his dream of retiring to paint watercolors full-time. He bought a small house and began a new business named The Sand Dollar Studio and Gallery. After a few years, he began entering art competitions and since 1981 has been accepted into the Foothills National Water Media show in Denver, Colorado, three times. He has placed third in the Denver Symphony Orchestra Art Exhibit, has received an Award of Distinguished Achievement from the National Artist's Seminar in Chicago, and was awarded the Judge's Choice and James Waddell Memorial Award-Best Portrait by the Ft. Myers Beach Art Association. In 1986, Condit was a finalist in The Artist's Magazine's Floral Painting Competition.

IN THE DEMANDING world of commercial art, one develops habits, some of which are helpful in working as a watercolorist. The good habits are the disciplines I developed to be productive and responsible to myself and those around me. These are of enormous value. The bad habit, on the other hand, is the tendency toward tightness, which causes critics to say, "You must have been a commercial artist!"

I've always been one who needs people around me, and after trying to work by myself, I realized that my work wasn't growing as I thought it would. I thought I knew all there was to know about watercolor, but was I ever wrong! Finally, I took action—I looked to the workshop ads in *American Artist* to take up further study. My first workshop was with Ray Loos in Tennants Harbor, Maine. I spent two weeks there, and words just can't express how much Ray inspired me. My eyes had finally been opened; I could hardly wait to get back to my studio and apply what I had learned to my own work. Ray showed me his wet-on-wet method of soaking both sides of the paper and blotting it almost dry when preparing a surface to paint on. In Maine, the Arches paper stays wet through most of the painting, but here in Denver, where the air is so dry, the paper dries almost immediately. I finally discovered that a few drops of glycerin in my water bucket simulate the high humidity found at sea level: water stays wet longer.

Each year since I worked with Ray, I have taken workshops, and even though I know a great deal about watercolor now, there is always something to be learned from other good painters. In addition to Ray Loos, I have studied with Claude Crowney, Charles Reid, Tony van Hasselt, and Frank Webb, and have attended demonstrations by Nita Engle and Irving Shapiro, all since my retirement from business. All of these great talents have contributed to my continued inspiration, desire, and drive.

Today I paint mostly on cold-pressed Fabriano 140-pound paper because it takes the pigment to a brilliant finish. It is very difficult to make corrections on this paper, however, since the surface is so soft, so I concentrate on restating as little as possible. However, I do some glazing over painted areas using Thalo colors to unify certain areas. I avoid scratching and scraping.

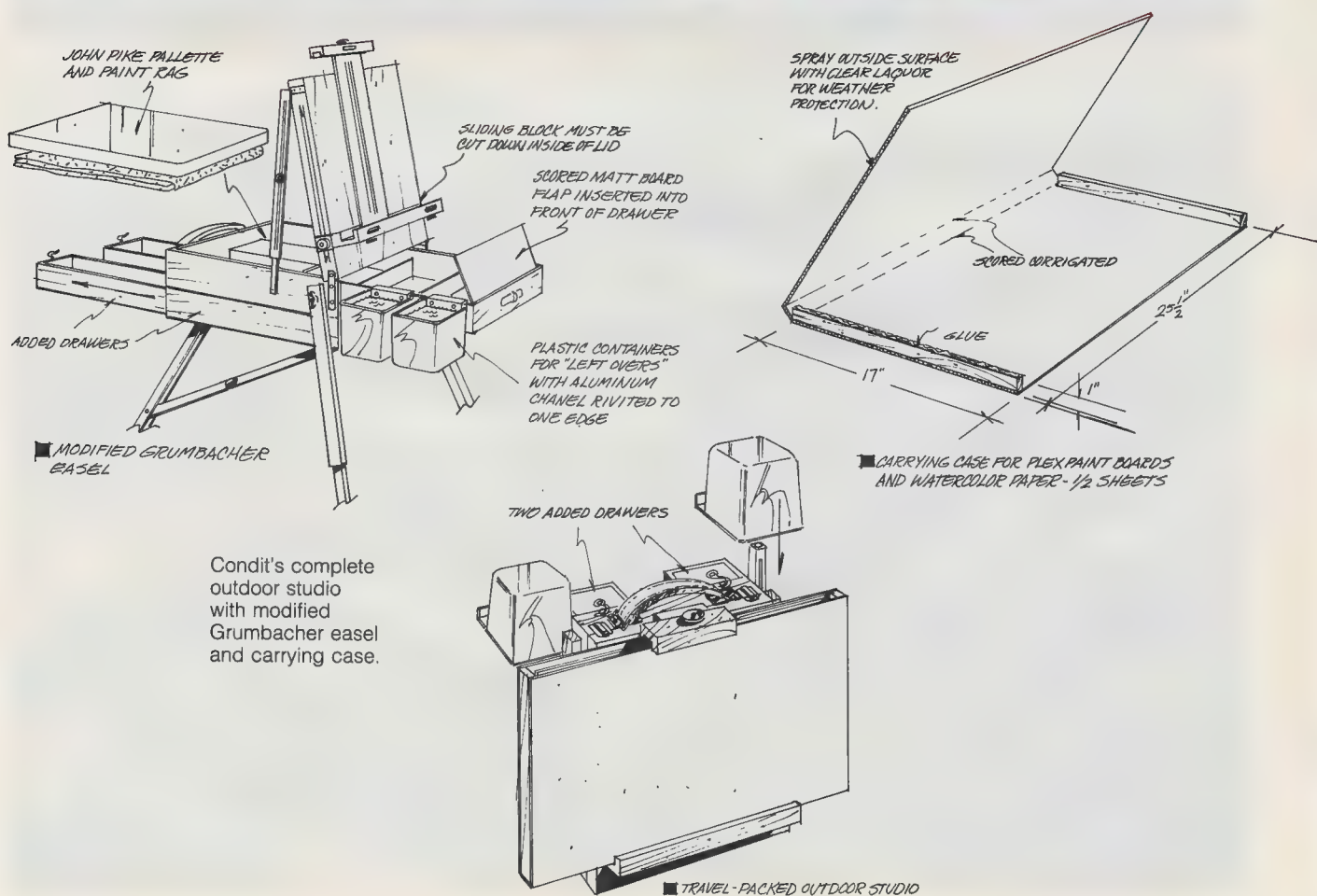
I never stretch my paper. Usually, stretching requires a heavy board to prevent bowing as the paper tightens. I use a 1/8"-thick piece of Plexiglas and 3/4" masking tape around the edge of a dry sheet. I burnish the tape to the paper and Plexiglas, and this secures the edges as well as any gum tape. Masking tape sticks very well on Plexiglas. For a half sheet, my board measures 23 1/2" x 15 3/4". This size leaves just enough margin for taping down the paper. Plexiglas is lightweight, allowing me to carry two or three prepared boards with me when I go out on location. I usually prepare both sides, which gives me four to six sheets ready for work. When my painting is finished, I remove the tape from around the paper, leaving a clean, straight, white margin. The sheet will lie flat in a mat and frame.

My palette is quite simple; I have no system that I follow. I try not to match color to the subject but rather set a mood to my work using





Only in Summer, 1986, 14 x 21. Collection the artist.











Above: *Saddling Up Rusty*, 1986, 14 x 21. Collection the artist. Here I was inspired by the patterns that appeared when I looked through this old barn.

Opposite page, top: *Patterns on Gore Creek*, 1986, 22 x 30. Collection the artist. I painted this underneath the bridge over Gore Creek in Vail, Colorado. Areas where the light patterns occur were covered with liquid masking. After lifting the masks, I glazed quite a bit over the untouched areas.

Opposite page, bottom: *Low Tide in Vinalhaven, Maine*, 1984, 22 x 30. Collection the artist. This piece was painted in September 1984 with my friends Tony van Hasselt and Lee Everett. We worked together there for ten days.

many different, compatible colors. I work rather fast and try to make at least three color changes in each major passage of the brush. Naples yellow is a wonderful addition to most colors and makes a soft, mellow effect. I use as little Payne's gray as possible and I leave black off my palette altogether. I consider myself a purist for the most part and try to use only transparent Winsor & Newton colors. Most colors that I use are pretty standard. I make many of my darks with reds and blues instead of black. Frankly, I really don't want a specific palette arrangement because it would be too limiting and all my work could take on a "sameness." I have almost every color that Winsor & Newton makes and I try them all. I squeeze out the tube colors onto my palette and let them harden. When I'm ready to start painting, I squeeze a little fresh, wet color on top of the hardened colors. In the actual painting, the fresh color makes the work richer.

I'm a strong believer in being well equipped on location. I use a French easel made by Grumbacher with some modifications of my own. Because I carry so many colors, I have added two long drawers on each side of the folded center leg underneath the box itself. One side is for my larger brushes, which I try to use for eighty per cent of each of my paintings; the other side carries twenty or thirty large tubes of paint. In the other part of the box are smaller brushes, which I use for working in detail at the end of making a painting. Other items are pencils, a knife, a spatula that I got from Ray Loos, a couple of packs of

*Continued on page 97*



# David Jenks

Whether David Jenks paints in Massachusetts, California, Arizona, or abroad, the effects of sunlight on the landscape always provide him with ample subject matter for his acrylic and oil paintings.

BY DIANE CASELLA HINES

Photo: James Dee



*Late Night, Self-Portrait,*  
1985, acrylic, 24 x 18.  
Collection the artist.



*Day's End,*  
1986, oil, 24 x 48.  
Collection the artist.



THE VISUAL ARTIST has always been fascinated by the magical interplay of light, shadow, and color in nature, and it is the challenge to capture this tonal poetry on canvas that calls to an artist like David Jenks to return again and again to paint the landscape that surrounds him. Whether it's the rocky, windswept coast of Northern California or the red-rocked buttes and mesas of his new home in the desert of Arizona, Jenks follows an American landscape painting tradition that seeks to capture nature's beauty in order to reveal its powerful spirituality.

But unlike some artists whose careers have followed in a straight line from childhood interest through education and training to full-time painting, Jenks has arrived at his chosen work by a very

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*Diane Casella Hines is a contributing editor of American Artist and the former associate editorial director of Watson-Guptill Publications. She is also a California-certified litigation paralegal. With her husband, son, and daughter, she makes her home in Malibu, California, where she runs her own editorial services business.*

circuitous route. Although he majored in art history at Williams College in Massachusetts, he was never able to convert his love for art into a painting career, due in part to financial constraints. "I spent years darting in and out of other doors," recalls Jenks, "everything from carpentry to TV commercial acting!"

In 1975, the artist finally began to paint seriously, focusing on technique and control of acrylics while rendering very detailed and realistic still lifes. But although he even sold some paintings from this period, Jenks's commitment to art was still not a total one.

In 1977, after marriage to his wife, Anne, Jenks moved to Los Angeles. With the arrival of two children, the artist's desire to paint was again superseded by the need to support his growing family, which he did by building sets for movie studios. But the urge to paint was not easily denied and in 1982, Jenks made a major change in life-style and moved his family to England. There his wife worked to support their family and give Jenks the financial



Photo: Peter L. Bloomer





*After the Storm*, 1985, acrylic, 21 x 35. Private collection.

freedom to paint on a full-time basis. The countryside in Somerset proved spiritually liberating to the artist and there he began working outdoors for the first time.

Returning to the United States a year later, Jenks painted for a time at his parents' home on the Massachusetts coast. He worked outdoors every day, and this period provided a transition in his painting from his earlier emphasis on technical and formal aspects to a new focus on the feeling of the subject matter—landscape. There Jenks worked out the painting procedure he still follows today for his work in acrylics.

Eventually, Jenks returned to the West Coast, but this time he settled in Northern California with its wild, rugged coastline and rural atmosphere, which proved to be an endless source of inspiration and subject matter for the artist. Jenks paints en plein air and likes to have four or more paintings going at once for different times of the day and different weather conditions. He'll return to the same location sometimes six or seven times to capture these effects.

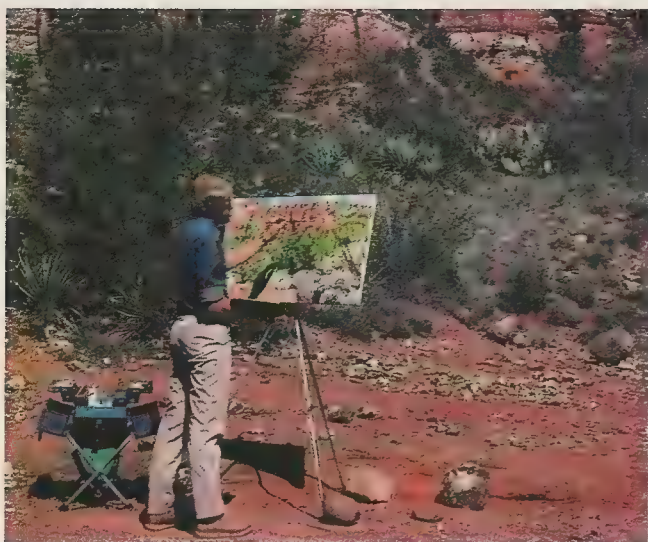
Jenks always takes along his 35-mm. Canon A-1 with both 50-mm. and 100-mm. lenses to capture fleeting details such as cloud formations. He always takes slightly overexposed shots as well to docu-

ment shadow detail. "But I find that I use slides less and less and then only for drawing details," Jenks says. "Slides are such paltry versions of what the eye sees in nature and directs the hand to put down on canvas."

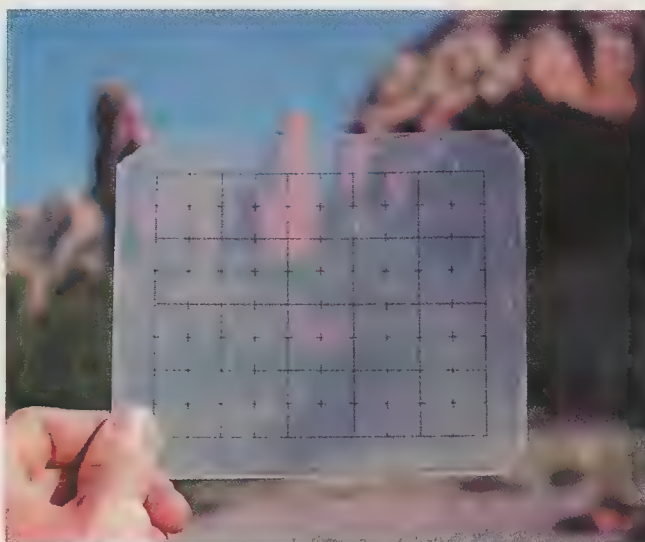
Jenks takes along a tubular metal easel that can accommodate up to a 29" canvas. The artist uses double-stretched and triple-primed (with acrylic gesso) cotton canvases. He attaches cords to each leg of the easel to anchor it in the wind. Along with the easel comes a folding aluminum and canvas stool, and in the storage pockets beneath, the artist keeps a visor, cold-weather hat, and gloves.

Jenks uses a tackle box for his paints, having discovered his original one in his father's workshop. In the bottom of it, he keeps a roll of paper towels, his camera, and two pint bottles of water. The top of the box contains a 4" brush washer, Winsor & Newton white nylon watercolor brushes (right down to size 000), toothpicks, Q-tips, and a perfume atomizer with water for moistening the palette. One of the artist's favorite tools is a minisize Funny Brush (by Lesnick Art Products), which Jenks discovered advertised in *American Artist*. It's a painting tool made of cutoff rubber bands. "It's ideal for rendering rocks, surf, foliage, etc.," says Jenks. "It creates textures more easily and in a more natural and

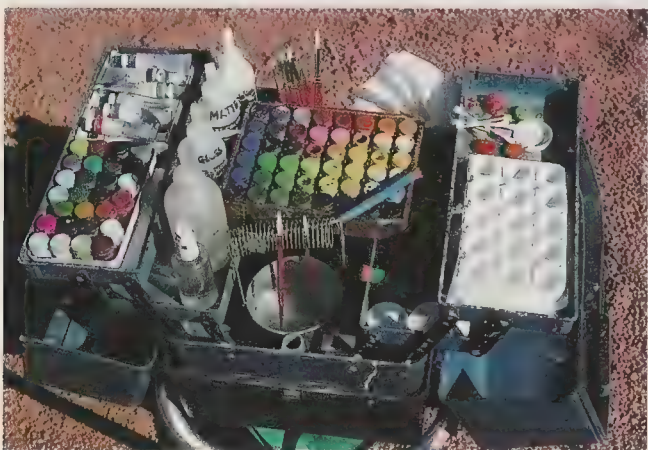




The artist painting in the landscape near his home in Arizona.



The handmade viewfinder that helps Jenks determine the composition of his paintings.



The artist's portable equipment for painting in acrylics on location.



A matching tackle box filled with oil painting supplies and a palette of colors.

random way than my hand and a small brush ever could."

Finding subject matter outdoors is never a problem for Jenks; in fact, the subject usually finds him! Whether it's an interesting stand of trees or a beautiful ocean vista, the artist reacts in a visceral way to the beauty of nature and lets his intuitive response guide him when seeking a subject. "Last spring," recalls the artist, "when fog closed in the Northern California coast where I was living, I found myself driving over fifty miles a day round trip to paint a particular vista just east of Boonville."

Often, as in his painting *After the Storm* (not shown), it is the quality of light and patterns of light and shadow that create subject matter for Jenks. In that painting, the artist had intended to paint a stand of weathered fir trees that he had always noticed from the coast highway. It had rained the night before the day he went out to paint them. After climbing around to capture the right view-

point, the artist was struck by the clarity, purity, and sparkle of the light in the rain-washed sky, even more than by the abstract shape of the trees, which he originally set out to paint. It's the quality of this brilliant sunlight that makes this painting successful. "For me, sunlight is a powerful symbol of the energy with which God sustains all life," says Jenks. "Monet is the artist whose work I most revere because it embodies that truth for me. Seeking to paint light first rather than form seems to leave an artist open to that energy, which can infuse his painting and move the viewer."

Whatever aspect of the landscape calls to Jenks when he's outdoors, the artist generally uses a viewfinder, which he carries in his folding stool. His viewfinder is a film positive of a 1" grid pattern that has been laminated. It measures 4" x 5" and has a border for gripping. Jenks uses this device to establish his compositions, and because of it, the artist's paintings are in ratios of, for example, 3 to 4, 4 to 5,





While Jenks limits his use of photographs, he does refer to 35-mm. slide photographs of his subject while painting, as he is doing here.

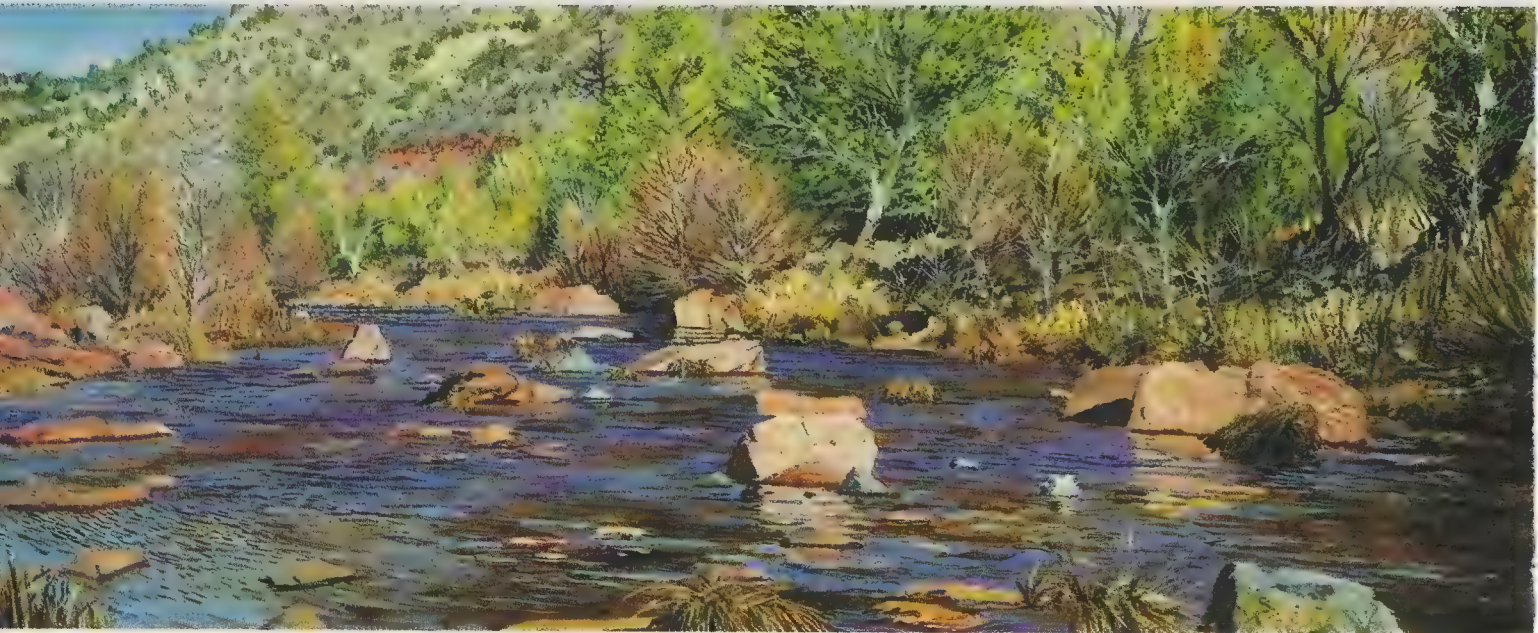


The artist also has a mirror positioned over his left shoulder so that he can see the reverse of his painting and evaluate its composition.



The movable palette table in the artist's studio.

Photo: Peter L. Bloomer



*Winter Creek*, 1986, oil, 18 x 45. Collection the artist.





*The Chair*, 1986, acrylic, 30 x 50. Collection Stanley and Susan McGee.

or 3 to 5. Jenks measures off the grid on his canvas by drawing crosshairs at the intersections in pencil. Still looking through the viewfinder, he establishes the placement of main shapes on the canvas with a 5H pencil. Once he has positioned the entire composition in this way, he begins to paint.

Jenks uses a palette of acrylic colors consisting of about sixty diluted premixed colors that he keeps in small medical specimen bottles (about 1" x 1", available from Wheaton Scientific in Millville, New Jersey). These tiny glass jars have friction-fit plastic tops, which the artist color codes to match their contents. The small surface area of the paint inside these jars slows drying. The jars come packed in neat cardboard trays with dividers, forty-eight to a tray. The artist uses the disposable plastic trays made for watercolors in which to mix his colors. In this extremely full acrylic palette, he has about fifteen greens—combinations of cadmium yellows and earth colors with Hooker's, chromium oxide, and Thalo greens. "I feel that greens are the hardest colors in nature to paint—from the subtle tonal mixtures of evergreen trees to the luminosity of sunlight shining through a leaf," says Jenks.

The acrylic paint that the artist uses is actually a vinyl-acrylic copolymer manufactured by Art Color in Arleta, California, which allows for a more fluid

mixture than the more common brands. Its colors are very intense. But like all acrylics, these paints come matte and they dry noticeably darker than they go down when wet. The artist uses a gloss varnish (gloss medium and water mixed 4 to 1) to enhance color when the painting is completed. But this varnishing can bring out unpleasant value shifts not apparent when the colors were matte, and Jenks is as concerned about value as he is about hue.

For example, in *After the Storm*, the clear blue of the rain-washed sky was a matter of getting just the right value and sense of "transparent infinity," as the artist puts it. If the tonal values were just slightly off, the sky would take on either a chalky or a solid look instead of one that "snaps in" behind the clouds. Such tonal variations are extremely subtle. Often, after he has given his painting a coat of varnish, the artist will go back to it and correct any tonal imbalances or unwanted effects by adding colors mixed with the gloss medium.

Jenks usually returns to his studio to finish his paintings. "To be able to paint outdoors is exhilarating," Jenks explains, "but I also enjoy the very different process of refining the picture in the studio. There is a point at which I need to stop the action of nature and focus on the painting as a painting."

*Continued on page 96*



# Anita Wolff's Portraits and Landscapes in Pastel

BY MARGOT SEYMOUR SCHULZKE

"THE BLOOMING MEDIUM"—that is how West Coast artist Anita Wolff describes pastel. Well known for her work in portraiture, still-life, and landscape, Wolff is also widely recognized for her abilities as a teacher and demonstrator. She finds it very rewarding to be working in a medium in which she can be drawing and painting simultaneously. Pastel gives the rich, textural effects and high degree of luminosity she likes. She is also attracted to oils because of the same qualities. She now paints primarily in these two mediums, which are very similar in sequence of application as well as in terminology.

Wolff says of pastel, "I love to draw, and the glorious color goes right along with that. Pastel has a tactile nature; you can feel its impastolike quality as it goes on. It actually raises up above the surface—it moves out. I find this very appealing."

First inspired by the book *Pastel Landscape Painting*, by British artist-author Ernest Savage, she read everything she could lay her hands on. She experimented with different

*Margot Seymour Schulzke is an artist and writer who lives and works in her home-studio near Auburn, California. She is president of the Pastel Society of the West Coast and a member of the Pastel Society of America and the Society of Western Artists.*



The artist in her Placerville, California, studio working on *Eugenia*.

mediums and techniques. In subsequent years, she studied at the Otis Art Institute in Los Angeles and with such great painters as Frederic Taubes, Rex Brandt, Sergei Bongart, and Robert Brackman. It was Brackman who convinced her that pastel was really meant for her. "He lit the fire," Wolff explains. "I was inspired by Brackman's great pastel portraits. Portraiture has been a challenge for me for over twenty years."

Her successful response to that challenge is indicated by the numerous prestigious awards she has won. It is also evident in the paintings on the walls of her studio,

which is in the restored Victorian home she shares with her husband, Kurt. The house is located in the Mother Lode country of Northern California, in a region replete with one-hundred-year-old Victorian homes and crumbling stone walls covered with vines.

"There is a lifetime of painting material right here," she observes. But Wolff goes far beyond the picturesque area in which she lives to collect material for her paintings. Often her travels are connected with the many workshops she gives in various parts of the world: "Along the Rio Grande in New Mexico, I've sketched and photographed in the pueblos from Taos to Ruidoso. I've held seminars in Texas and

New Mexico—from the Panhandle to Pecos and Presidio—places with great names, like the Enchanted Mesa and Mule Ear Peak."

Beyond the Southwest, Wolff's travels have taken her from the banks of the Hammonasset River to the ports of New England—Mystic, Concord, Salem, and Boston. Trips to Europe have enriched her sketch book and her photograph file. Several weeks' painting in Paris—in Monet's garden at Giverny, Southern France, Italy, and the islands of the Mediterranean—have supplied her with a wealth of source material as well as finished works.

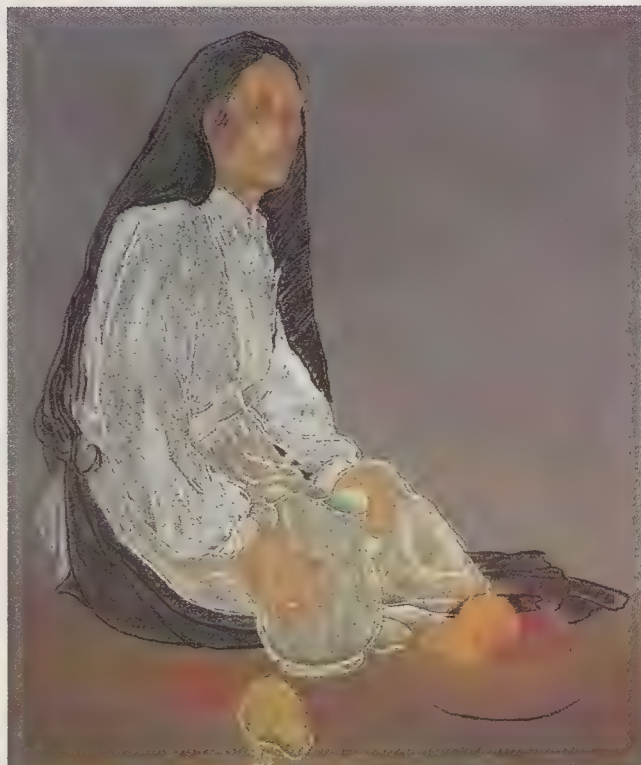
Wolff studies her photographs and



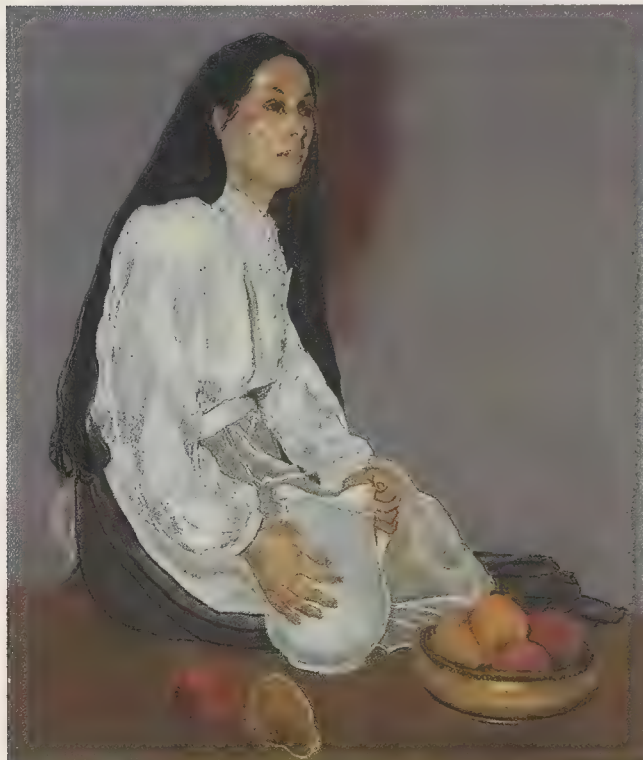
## DEMONSTRATION: *Eugenia*



After completing a drawing in vine charcoal and transferring the lines to a sheet of Canson Mi-Teintes No. 345 Dark Gray, Wolff outlined and strengthened the lines with red NuPastel sticks. Next, the lines defining the hair, clothing, and fruit were redrawn with a local color. Small indications of the shading in the face, hands, and foreground fruit were then applied.



Wolff selected a simple palette of black, grays, whites, ochres, and red to begin blocking in the dark values and then the lighter ones. Suggestions of features and some modeling on the hands were done next. Note that the colors of the paper will be allowed to show through the pastel, helping to unify the composition.



The colors in all areas were then lightly blended using a stump. Detailing was begun using a more extensive palette, and the table color was blended into a solid tone with the use of a cotton ball. The fruit and bowl were further developed, with their textures and highlights being established.



The completed painting: *Eugenia*, 1986, pastel, 29½ x 25. Collection the artist. The features of the face and the highlights were placed in the appropriate locations with the correct value and hue. The hair was also completed with detailing, and the burnt sienna background was laid in behind the figure.



## DEMONSTRATION: *Brian*



The subject of the portrait was first drawn with a Carb-Othello No. 25 sap green pastel pencil on brown paper, with a few highlights being added in white. The drawing was lightly coated with Blair Spray-Fix no-odor, workable matte fixative. The back side was covered with vine charcoal so that the lines could be transferred to a sheet of buff sandpaper (Ersta P280 712E).



Using a red Conté crayon, Wolff retraced the lines transferred from the original drawing, and then those red lines were softened and shaded by rubbing them with a stump. She used the same procedure, this time with a permanent green pastel, to redraw and begin toning the clothing.



Using soft pastels, Wolff blocked in all the dark values and noted the brightest flesh tones. The darks in the model's hair were also drawn in the direction in which it was growing. The green sweater was laid in with permanent green and the face was further developed with crosshatched strokes of the pastel. The background was suggested with burnt umber.



The completed painting: *Brian*, 1986, pastel, 16 x 13". Collection the artist. Wolff continued to develop the features, working on dark values for the eyes, mouth, and skin tone. She completed the ear and eyes, placing highlights carefully. Cool and warm colors were applied to the hair, and reflected green light was noted on the right cheek.



sketches, plus the notations she has made in her notebooks on color, mood, etc., and asks herself numerous questions about composition, color, possible changes in background, clothing, mood, value scale, size, format, and so forth. She then jots down the possibilities that occur to her on a worksheet. This planning is prior to her preliminary drawing.

"Everything comes back to me when I look at my photographs," Wolff says. "All this bugaboo about working from cameras is nonsense. Rarely does the finished painting look like the photograph; the photograph provides a lot of the raw material. The camera obscura was used by Leonardo da Vinci. The camera is a marvelous tool. Use it. We mustn't be afraid of it."

After the planning phase of each painting, Wolff mounts a full-scale sheet of brown paper on a drawing board and works out the composition, using vine charcoal for the drawing. She then removes the drawing from the board and covers it with charcoal or pastel to transfer the completed composition to the paper.

Once transferred, she reinforces the faint transfer lines with red Conté crayon. She prefers to work on paper, not premounted boards, because of the "give" in the paper, which she mounts in several layers to create a cushion. She generally prefers the smoother side of the Canson Mi-Teintes papers.

Wolff frequently uses black pastel to create deep shadows, both in the figure and the background. To give the figure life, she then overpaints the black with a strong red, such as cadmium. In foreground and background areas, where black is used, she overpaints with whatever color is suitable to the local color. She notes that "only black can do what black can do; we need to know how to use it, not avoid it altogether."

One distinct advantage that Wolff sees in using the camera in portraiture is that models, particularly children, vary considerably in mood from week to week. She may see a total shift in the expression of the mouth and eyes. If, as was done while painting *Brian*, careful notations are made as to eye color (frequently misrepresented by the camera), skin tones, and the undertones of the hair, etc., working from a photograph can be a distinct advantage.

With *Eugenia*, Wolff had a wide

*Continued on page 95*



A rough drawing of the subject was done with vine charcoal on a sheet of brown paper, and white pastel was used to indicate the light falling on the rock and branches. The drawing was then sprayed with Morilla quick-drying fixative.



The charcoal drawing was transferred to a sheet of Canson Mi-Teintes Ivy pastel paper and the lines of the tree trunks were redrawn with Rowney sepia tint No. 3 and blended with a stump. The same color was used on the large willow on the left and on some of the other growth. Vine charcoal was used to accent the branches, shadows, and leaves. These dark areas were then sprayed with Blair Spray-Fix no-odor, workable matte fixative.



White ink was applied to the areas of sky, water, and tree branches using a bristle brush, and then when the ink was dry, pastels were applied over those areas. Ochre, sienna, and yellow were drawn on the trees, blues on the sky and water, and a few bright hues were applied to the willow trees at left. A bright green was used here and there in the foliage areas.



The completed painting: *Fall River Jay*, 1986, pastel, 25½ x 19¾. Collection the artist. Areas of the painting were refined and details added by placing variations of warm and cool colors throughout the composition. The blue jay was placed into the picture at the last stage in the development of the picture, with Wolff referring to a photograph taken in Fall River Mills in Northern California.



# Techniques of Drawing: Richard C. Hoff

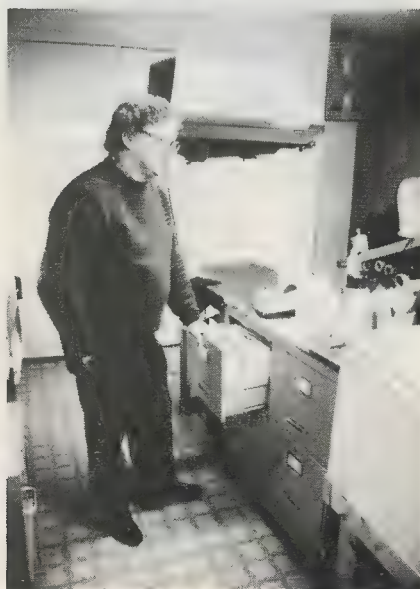
*This Pennsylvania artist, whose drawings have been included in two of the national art competitions organized by American Artist, describes his approach to graphite.*

BY RICHARD C. HOFF



Above: *Gas House*, 1982, graphite, 20¼ x 28.

Opposite page:  
*The Ramparts Stayed Home*, 1982, graphite, 20 x 13½.



Richard C. Hoff in his York, Pennsylvania, studio near his files of reference material and his Artograph DB400 projector.

I HAVE BEEN working concurrently on three series of graphite drawings, all of which recall qualities of life that existed in this country in the 1940s and early 1950s. I began the creative process for each drawing with research material and then invented a scene that captured the lifestyle I believe existed in those years.

I was born in 1945, so I have no personal recollection of this period of time, but my understanding is that the social structure of the country was beginning to experience a dramatic series of changes and that there were common feelings of adventure, romance, courage, and camaraderie among people as they entered into the global conflict that became known as World War II. All of these emotions are evident in the photographs of the period, and it is those visual records that stimulate my recreations of the world as I believe it existed. The first series includes drawings of corner candy stores, barber shops, gas stations, diners, drive-in movie theaters, and drive-in restaurants. These business establishments were gathering places where people talked, exchanged gossip, and entertained each other.

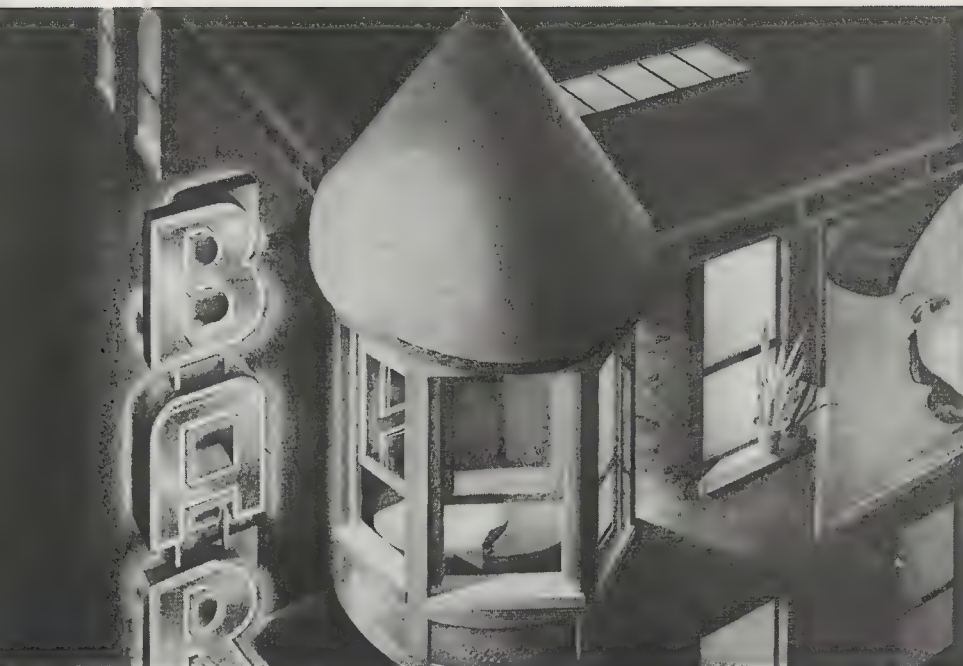
The second series presents images of seaside boardwalks and amusement parks in the early 1950s that were inspired by my happy childhood memories of my family's summer home at the New Jersey seashore.

*Richard C. Hoff is a graphic designer who received his B.F.A. degree from the Maryland Institute College of Art. His work was included in the 1985 and 1987 American Artist National Art Exhibitions. He has exhibited throughout his home state, Pennsylvania, and in Los Angeles and New York City.*

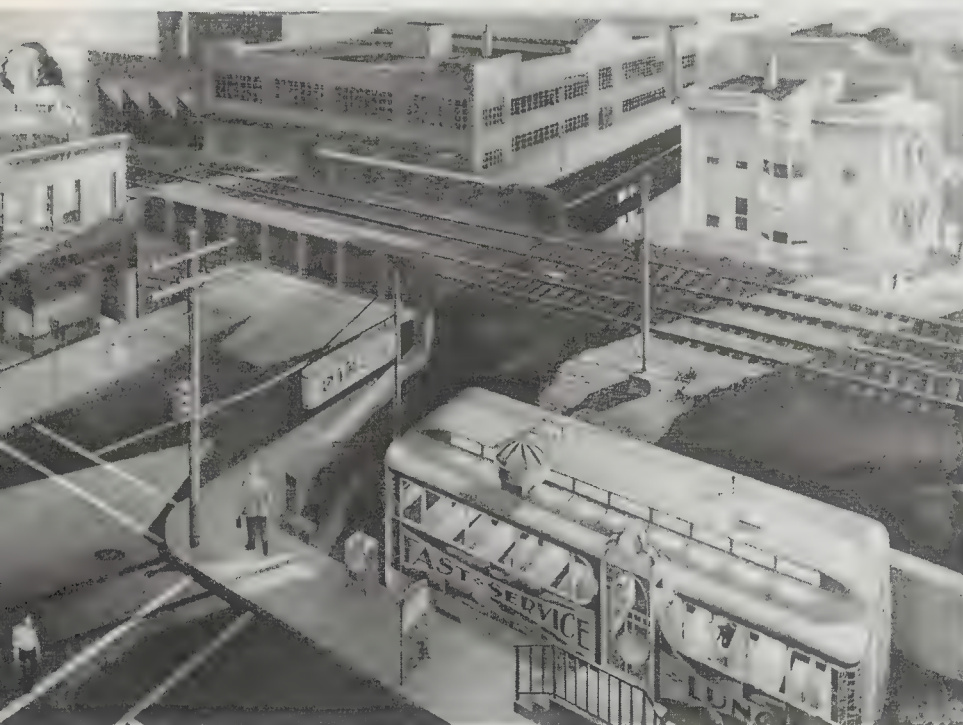








*Turret Dreams*, 1983, graphite, 14 x 20¾.



*Morning on Factory Street*, 1987, graphite, 28 x 38½.

I have vivid memories of the sights, sounds, and smells of the boardwalk and of amusement parks that seemed strange and wonderful. Most of the drawings depict night scenes because the lighting effects help to convey the bizarre character of the places and events.

The third series of drawings includes renderings of ordinary residential street scenes that, in spite of their tranquillity, engage the viewer through an underlying tension within

the picture. The drawing included in *American Artist's* Golden Anniversary National Art Competition Exhibition, as well as the drawing chosen for the national art competition conducted by the magazine in 1985, are part of this series. In *No. 1 Elm St. Trilogy*, the disturbing element is the baby playing unattended on a sunlit front yard near a street. The baby is crying for some unexplainable reason, and some people who have seen this drawing are quite distressed by

the circumstances of the infant. Although they recognize that the drawing presents an imaginary event, the picture is nonetheless disturbing to these viewers.

The drawings included in all three series are black-and-white graphite images and are complete entities. None of them has been used as a preliminary study for a painting or multicolored drawing. Black and white is an appropriate way to express the 1940s, and I find that these drawings are better expressions of my ideas than colored pictures would be.

Because I want all the elements within my drawings to be historically accurate, I have established an extensive and well-organized file of photographs, newspaper clippings, magazines, postcards, and snapshots that document the clothing, architecture, transportation, and furniture of the early 1940s. Several years ago I acquired a collection of old photographs from the sign company in Baltimore. Photographs of the various displays, billboards, and advertising signs that the company has manufactured over the last forty years are wonderful artifacts and I use them in my drawings.

Once I have an idea for a drawing, I search through all of these files to find bits and pieces of research material that might be helpful in developing the drawings. I might like the lettering on one sign, the street light in another photograph, or a fashion illustration in a magazine. Each of these is drawn freehand and adjustments are made at this time so that the figures and objects will be better suited to my intentions. I never trace directly from photographs. These outline drawings, usually done on 8½" x 11" paper, can later be projected into position on a larger sheet of drawing paper with the aid of an Artograph DB400 projector I purchased last year. I made that purchase thinking I would be using the projector only for my commercial assignments, but I have found it to be an invaluable aid in making my fine-art drawings.

Once the idea for a drawing has been established and the research material collected, I make several compositional sketches in order to refine and organize the elements within the picture. I then make a larger, cleaner drawing without the aid of grid lines or mechanical projections and begin to resolve the perspective of the objects within the pictorial space.

My drawing table is equipped with a drafting machine that, because of its spring tension, can be lifted and moved around without altering its es-





*No. 1 Elm St. Trilogy*, 1986, graphite, 10 x 39.

established angle. That is, I can accurately draw all the vertical or horizontal lines by simply moving the drafting machine around the paper.

For the diagonal lines that establish the linear perspective of the drawing, I use a six-foot straightedge to connect the lines of buildings, streets, sidewalks, and distant objects with the vanishing points on the horizon. This may seem like a hopelessly outdated procedure, but I have found that most contemporary perspective devices are not appropriate for one reason or another.

Once the perspective is resolved and I am satisfied with the composition of the drawing, I project the research line drawings I made earlier onto my drawing, positioning them within the composition in the appropriate scale. Sometimes I will lay a piece of semitransparent drafting paper on top of the large graphite drawing, project the line drawings onto the drafting paper so that they are in scale with the larger composition underneath, and trace the outlines of the projected image. When trying to incorporate a large number of figures in a crowd scene, for instance, this technique is particularly useful because I am able to move the figures around and try out various placements on the drafting paper without damaging the actual drawing.

Once I finally have everything worked out on this drawing paper, I often have a photocopy made onto a sheet of semitransparent vellum paper. This transferred image can be used to retrace the lines of the drawing so that I have a clean image to develop into the final drawing, or I can save it to use in developing a related picture. Since a number of my drawings are done as part of a series, this photocopy of the outline of a previous drawing can be useful when duplicating elements from one picture to the next.

Whatever procedures I have used, I wind up with my idea sketched out



*Dinner at Ms. Mary's*, 1985, graphite, 13 $\frac{7}{8}$  x 14 $\frac{1}{4}$ .

on a large sheet of acid-free Bristol board and begin building up the tones within the drawing. My method of shading is a variation of cross-hatching. Each layer of tone is developed by laying parallel strokes of the graphite pencil over one another, with the tone being deepened by successive layers of graphite applied in various directions. A minimum of three layers of shading are applied in each area, the first being made with a soft lead and the subsequent layers applied with harder lead.

I have been exhibiting and selling my completed drawings through a number of galleries, most notably the Capricorn Galleries in Bethesda, Maryland. I will be speaking about some of the more innovative marketing plans I have developed, as well as the drawing techniques just described, during my lecture in St. Louis in connection with the opening of the magazine's Golden Anniversary National Art Competition Exhibition during the weekend of September 12th. •



# Searching for Serigraphs

*As a result of the research she and her husband did in assembling a major collection of American serigraph prints, Reba White Williams has advice for artists on documenting their artwork and careers so that collectors will be able to discover the artists.*

BY REBA WHITE WILLIAMS

AS COLLECTORS of American prints, my husband and I are always on the lookout for the unusual, the unexpected, the not yet collected. Many of our prints are from the 1930s and 1940s, and we know very little about a number of the artists represented from that period. Still, we maintain files on them, and whenever we can turn up a nugget of information, we squirrel it away. We both are dedicated researchers and enjoy learning about our artists.

Occasionally, we happen onto a whole new group of prints or artists—new to us, that is, since their work may date back as far as the late nineteenth century. We had such an encounter with the Provincetown printmakers, a group of woodcut artists who settled in Provincetown around 1916 and perfected the one-block method of making prints. We added a number of their woodcuts to our collection and information about their lives to our files.

Therefore, we were very interested when we saw our first silk-screen prints of the 1930s and 1940s a few years ago. One of the first prints we bought was *Riveter* (1935) by Harry Sternberg, who was born in 1904; another early purchase was *Topping Tobacco*, (1947) by Robert Gwathmey, born in 1903. We were struck by their intense colors and their powerful images, and we began to search for more early American silk-screen prints.

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*Reba White Williams studied creative writing at Duke University and holds an M.B.A. degree from Harvard University. She has studied art history at the Museum of Modern Art, the New School for Social Research, The Metropolitan Museum of Art, and Hunter College, all in New York City. She and her husband collect twentieth-century American prints.*

We learned that the screen print was uniquely American for the first seventeen years of its existence as an art form, and that major work on its history had been undertaken by Richard S. Field, curator of the Prints and Drawings Department at the Yale University Art Gallery in New Haven, Connecticut. Field's work in the late 1960s, when he was at the Philadelphia Museum of Art, had culminated in the exhibition *Silkscreen: History of a Medium*, which opened there in December 1971. But other than Field's work, the history of serigraphy (as screen printing was rechristened in the 1930s) had been relatively neglected; there was considerable research to be done on the period through the 1940s.

As we began to pull together information, David Kiehl, associate curator of the Department of Prints and Photographs at The Metropolitan Museum of Art in New York City, suggested we put our findings into an article for *Print Quarterly*, which was published in December 1986. According to many of its readers, perhaps its most valuable section was the checklist of artists who made screen prints between 1932 and 1949.

The list was prepared in several stages. We had decided to try to get in touch with a number of the artists who were involved in the early history of the screen print in order to interview them about their roles—to capture history through those who had made it. But first we had to identify the appropriate artists—and then we had to find them.

To compile our list, we first scrutinized all the early issues of *Serigraph Quarterly*, which was pub-



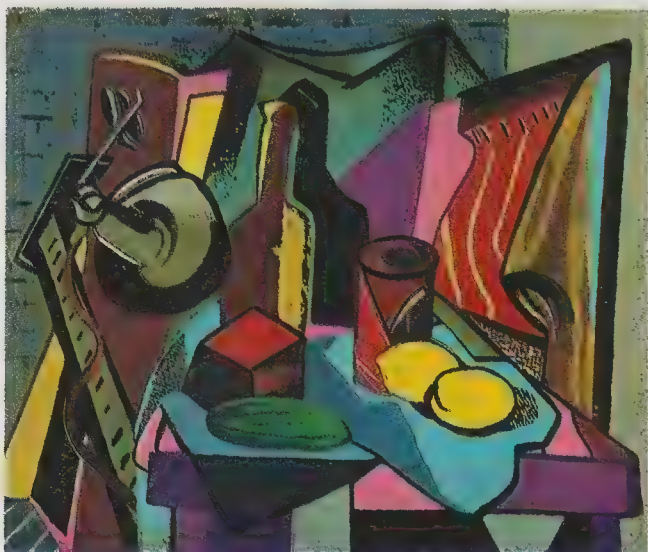


**Haying**  
by Bernard Steffan (1907-1980),  
1946, screen print, 254 x 203 mm.





**Empire Decoration**  
by Anthony Velonis (1911- ),  
1939, screen print, 292 x 349 mm.



**Arrangement**  
by Dorie Marder (1916- ),  
ca.1940, screen print, 244 x 289 mm.

lished during the period when serigraphs were most popular, and examined all the early articles we could find. We put together a list of artists' names from those sources and checked those names in *Who's Who in American Art* and *Who Was Who in American Art*. We then turned to the print room at the New York Public Library to check our artists in their clipping files. As soon as we had any kind of address, no matter how out-of-date, we sent each artist a copy of a questionnaire we'd put together. Sometimes the mail was forwarded and we found an artist. All too often, however, the questionnaire was returned because the artist had moved. Our questionnaire asked for the names and addresses of other serigraphers of the 1930s and 1940s, so when we reached one artist, sometimes we learned the whereabouts of several more.

Sometimes we found an artist because he'd kept up with his academic and honorary affiliations. For example, the address we had for Reuben Tam, who was born in 1916, was incorrect, but when we checked the records at the National Academy of Design in New York City, we uncovered the address in Hawaii where he now resides and he responded to our questionnaire.

We also asked a number of print dealers for assistance. Gala Chamberlain of The Annex Galleries in Santa Rosa, California, was very helpful in tracking down California artists. One of the saddest stories we ran across was the story of Guy Maccoy who lived from 1904 to 1983. Guy Maccoy had made the first "artistic" screen prints in 1932. Before that date, all screen printing had been commercial. Maccoy became one of the leading advocates of the screen print in the 1930s and 1940s and he helped to found the Western Serigraphic Society. In 1970, a year after Maccoy's retirement from the Otis Art Institute of Parsons School of Design in Los Angeles, his home, studio, paintings, and possessions were destroyed by fire in Chatsworth, California. The Maccoy's moved to Canoga Park, California, to start over, but Geno Pettit, Maccoy's wife and another early serigrapher, died of cancer, and Maccoy himself succumbed to a stroke in the early 1980s. Today his prints are extremely rare and difficult to find; his 1932 prints are especially sought after.

On the other hand, sometimes the news was very good. We didn't hear directly from Elizabeth Olds, who was born in 1897, but because we were seeking her out, we learned that she had had a retrospective exhibition in the spring of 1986 in Austin, Texas. A relative wrote, "I am interested in locating any works of Miss Olds . . . . If you wish to sell, I would be pleased to know." We wrote back that we, too, were interested in buying and weren't willing to part with our Olds prints.

We also made an early stop at the offices of *American Artist*, where we pored over back issues for leads. One of the artists we were seeking, Philip



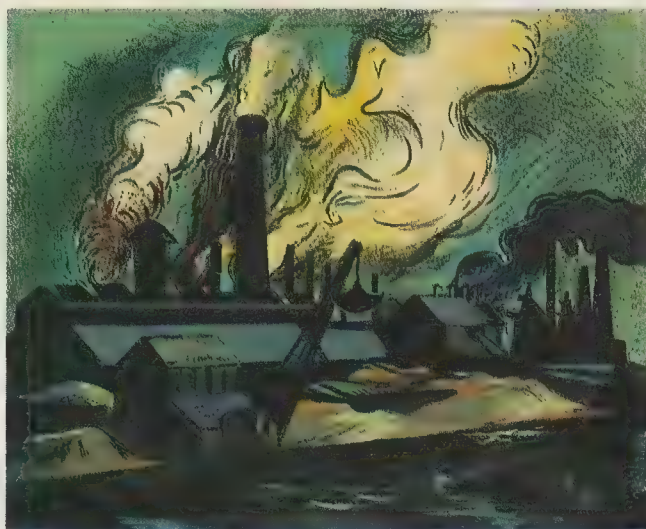
Hicken, born in 1910, was featured in the article "A Conversation with Philip Hicken," by Charles Mowalli, in the December 1982 issue, but the questionnaire addressed to him was answered by his widow, who told us he had died in 1985. She added other sad news: "When we moved from Watertown to our wee house on the island, we destroyed a lot of the early prints, never dreaming they'd become collectors' items."

If we had one piece of advice for printmakers, it would be not to discard early work. Date it carefully and file it away—someday it may be a treasure trove for collectors and income for the artist. Another piece of advice would be to stay in touch with a gallery. Artists may move or retire, or perhaps their work goes out of fashion for a while and they lose touch with a gallery that once handled their work. But fashion and taste change, and work in which there's little interest one day can be hot the next. We'd advise every artist to leave an address with any gallery that's ever handled his or her work—no matter how often the artist may move!

Of course, a number of the artists who were active in screen printing in the 1930s and 1940s are very much a part of the art scene today—Gwathmey, Will Barnet, and Harry Sternberg, among others. They are actively represented by galleries, and those galleries have been very helpful to us.

We also entered into active correspondence with some of our artists. The first article in *Print Quarterly* led to another, yet to be published, about how this American art form spread abroad. Dorr Bothwell, born in 1902, who was one of those who helped to spread it, wrote us several letters about her experiences. English artist Richard Gear, who was born in 1915, also told us about seeing his first screen print in Paris in 1948 or 1949, when he met Bothwell there. Neither of these artists had ever seen each other except on that one occasion, but both vividly recalled the meeting.

We're still actively seeking serigraphs of this period and we'd like to update the vital statistics on our master list. Our current exhibition at the National Academy of Design in New York City, on view from October 2 to December 6, 1987, will be traveling to The Reynolda House Museum of American Art in Winston-Salem, North Carolina, and to the Phillips Academy, Addison Gallery of American Art, in Andover, Massachusetts, as well as other communities. A catalog for the exhibition is being published and will be available from the National Academy of Design. We hope that serigraphy and the serigraphers won't be lost again, and we hope that other artists will profit from the example of the serigraphers and stay in touch. To receive further information about this collection or the traveling exhibition, or to provide updated information on serigraphers, write to me in care of *American Artist*, 1515 Broadway, New York, New York 10036. •



**The Factory**

by Harry Gottlieb (1894- ),  
1941, screen print, 330 x 406 mm.



**Topping Tobacco**

by Robert Gwathmey (1903- ),  
ca.1943, screen print, 337 x 222 mm.



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**Color harmony.** The artist repeated colors through the painting to assure harmony: yellow in the basket of fruits, the flowers, the single yellow apple in the foreground, and the plant hanger; red in the chair, dress, fruit, and flowers; blue in the girl's dress and the vase. *Midmorning*, by Stephen Gjertson. Oil on canvas.

**Making color vibrate.** The artist painted with soft Grumbacher and Rembrandt pastels on a textured paper that would give more vitality to each individual stroke. *Before the Race*, by Bill James. Pastel on paper.



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**Artists and Their Families, Part 1: Families of Artists Coping With Day-to-Day Problems**, by Betsy Schein Goldman. Six Missouri-based families of artists were interviewed for this article on ways in which people cope with the practical problems in households that include more than one artist.

**Artists and Their Families, Part 2: Sharing Life With an Artist**, by Mary Carroll Nelson. Contributing Editor Mary Carroll Nelson interviewed the wives, husbands, and children of artists to compose her article on the special relationships that exist within families of artists.

**Sigmund Abeles: The Max Drawings**, by Thomas Bolt. Unable to remain passive while his premature baby was being kept alive by advanced medical equipment, Sigmund Abeles began a series of drawings that became a record of the family's ordeal and eventual triumph.

**Families—The Ultimate Support System for Artists**, by Daniel Grant. Although government and foundation support of the arts and artists are vital contributions, the

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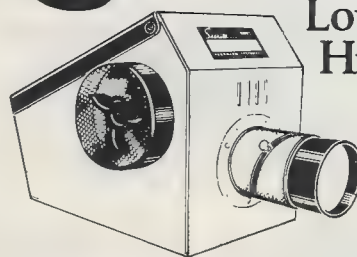
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Continued from page 28

merous free art classes with remarkably gifted instructors. Lawrence worked and studied to such purpose that as early as 1938 he had qualified for the WPA Easel Project, which required him to deliver two paintings every six weeks, for which he was paid \$23.86 per week, tax free.

Although the eighteen months he spent on the Easel Project established his credentials as an artist, he still found time to pursue the aims he had set for himself. Even as a boy, the greatest impetus to creativity was an abiding interest in black history. The subject was barely touched on in the public schools, so he studied it on his own. He was particularly fascinated with the life of Toussaint L'Ouverture, who had led his fellow slaves to victory over their French masters and founded the Republic of Haiti. Wishing to do homage to the great man, he conceived the idea of memorializing his great achievement by depicting it in serial form. After careful research, he had worked out compositions for forty-one paintings, each depicting an important episode in Haiti's fight for independence. They are all uniform in size (11" x 19", horizontal or vertical) and done in tempera on paper. The modest size, of course, was to make the series manageable, but he also adopted a practical method of producing them. In preparing the series, he laid them all out in sequence, and instead of completing them one at a time, he mixed a color and filled the areas in each work where that color was to appear, using darker colors first. By repeating the procedure with each color, he achieved a harmony in the series not possible in any other way.

Completed in 1938, the series was such a success that in quick succession (1938-1940) he produced two more historical sequences—on the great abolitionists Frederick Douglass and Harriet Tubman. The "Toussaint" series drew great crowds to the 1939 exhibition at the Baltimore Museum of Art, but totally eclipsing it was the huge success of his "Migration of the Negroes" series, in which Lawrence graphically documented the exodus of blacks from the South to what they hoped would be a better life in the North. The sixty panels were shown in November 1941 at the prestigious Downtown Gallery—the first New York City firm to feature a black artist.

That same month *Fortune* magazine ran a lengthy article on it and reproduced twenty-six of the panels

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in full color. The series caused such a stir that both the Museum of Modern Art in New York City and The Phillips Collection in Washington, DC, competed for purchase of the entire series. Eventually the two museums agreed to share them; the even-numbered panels went to the Museum of Modern Art, the odd-numbered ones to The Phillips. Lawrence was twenty-four at that time.

Lawrence's first retrospective exhibition, representing forty years of work, was mounted by the Whitney Museum of American Art in New York City in 1974 and subsequently shown from coast to coast at five other museums.

A second retrospective, bringing his career up to date, is now in progress. It opened at the Seattle Art Museum in July of last year and will be at the Dallas Museum of Fine Arts in Texas until September 6 and then move to the Brooklyn Museum in New York City until December 1. Its significance is dramatically underscored by the simultaneous publication of this comprehensive survey of Lawrence's work and career. It is all one could wish for, with plenty of large color reproductions, a wide range of documentary photographs, and a complete compendium of information at the end, including a fully illustrated checklist of the exhibition. Clearly, Ellen Harkins Wheat, art historian at the University of Washington, made the most of her twelve years of close association with the artist.

Lawrence has been markedly consistent in his work as well as his objectives. His paintings, small or large, have always been done in a water-based medium (he now prefers egg tempera since it is more difficult and rewarding), and never has he departed from his aims as an artist. In a letter to Josef Albers, he wrote: "My belief is that it is most important for an artist to develop an approach to and philosophy about life; if he has done that, he does not put paint on canvas, he puts *himself* on canvas. When I paint a picture it is the last thought process concerning my subject. I think the most important part of a painting is the feeling toward the subject and what the artist wishes to say about it." F.J.

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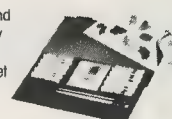
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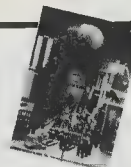
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This is the splendid catalog of a splendid show that was devoted to the career of the cosmopolitan artist Oskar Kokoschka. OK, as he signed himself, was born in Austria, made his name in Germany, and spent much of his life in England and Switzerland, with a few brief visits to the United States. He had almost no sense of nationalism; most of that kind of feeling was knocked out of him by a near fatal experience as a hussar in the First World War. Intensely ambitious, he moved where his career could have the greatest scope. He lamented not coming to the United States—"for by now I would have been world famous over there"—and he tried to make up for the error by landing a commission to paint President Roosevelt. He failed. He knew how to play one dealer against another, and he often worried that his innovations were copied by other painters. His sense of his own worth was bolstered by Gustav Klimt, who declared him "the greatest talent of the younger generation." His need to find time, "to develop my abilities and not be held back by painting for money" was made more urgent by his conviction, written in confidence to his father, that "I believe in all seriousness that now I really am the best

painter on earth."

Such talk was partly the result of Kokoschka's enthusiasm and his mercurial temperament. A few months after writing his father, he decided: "I hate every picture I paint; I hate everything I am doing." He was restless and suffered greatly during the World War, a war in which he saw Europe tear itself apart. The Viennese "are terribly stereotyped, like puppets," he complained. And the Germans were little better: "They don't have eyes, just ideas, which bear no relations to reality."

Kokoschka's unhappiness with society showed itself in a number of "expressionistic" posturings. He shaved his head. He attended parties carrying an ox bone dripping with blood. He was the "Crazy Kokoschka," the artist who, in 1919, went to soirées with a life-size doll of Alma Mahler, his unrequited love.

This last experiment seems to have cured Kokoschka, and thereafter his life became somewhat more stable. He met a series of dealers who gave him the funds and opportunities to develop his talent. He began to paint panoramic landscapes, designed to show, as he explained it, "what Europe still had to offer." They were so popular that one dealer gave him un-

limited credit and assigned an agent to travel with him and arrange his painting trips around the Continent.

Toward the end of his life, OK established a school to teach what he called "the language of the eye." Antirationalist, it placed great store on intuition. Yet at the same time, it reflected Kokoschka's love of the artistic heritage of Europe. He enjoyed Prague, for example, because, he said, in the 1930s it was "here for the last time that all Europe could meet;" and beset by the "soulless kitsch" of Nice and Monte Carlo, he was happy to stumble on the ancient walled city of Avignon. "Now I am experiencing reality," he wrote. "Here I find history and life." He told students that this "living heritage of the past confronts us all afresh in the creative activity of every talented individual." His school was uninterested in technique, in photographic imitation, or in "abstract" movements. "I want to teach my students the art of visions—an ability greatly lost in modern society."

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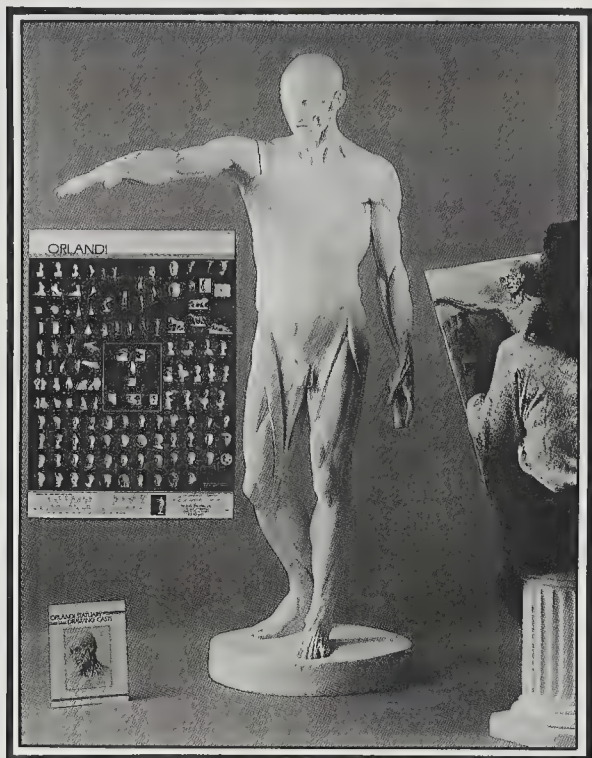
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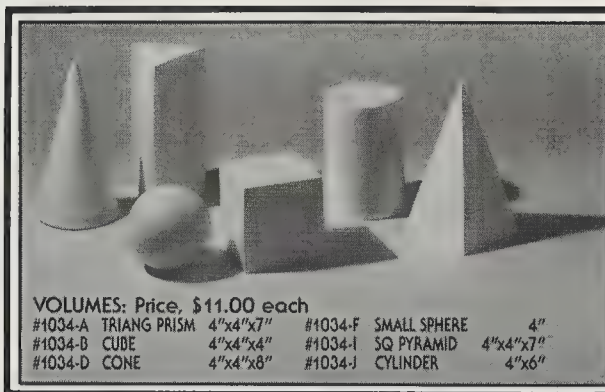
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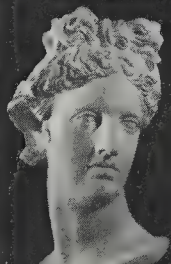
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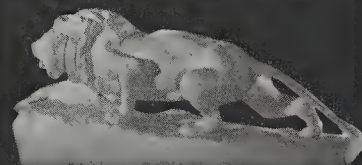
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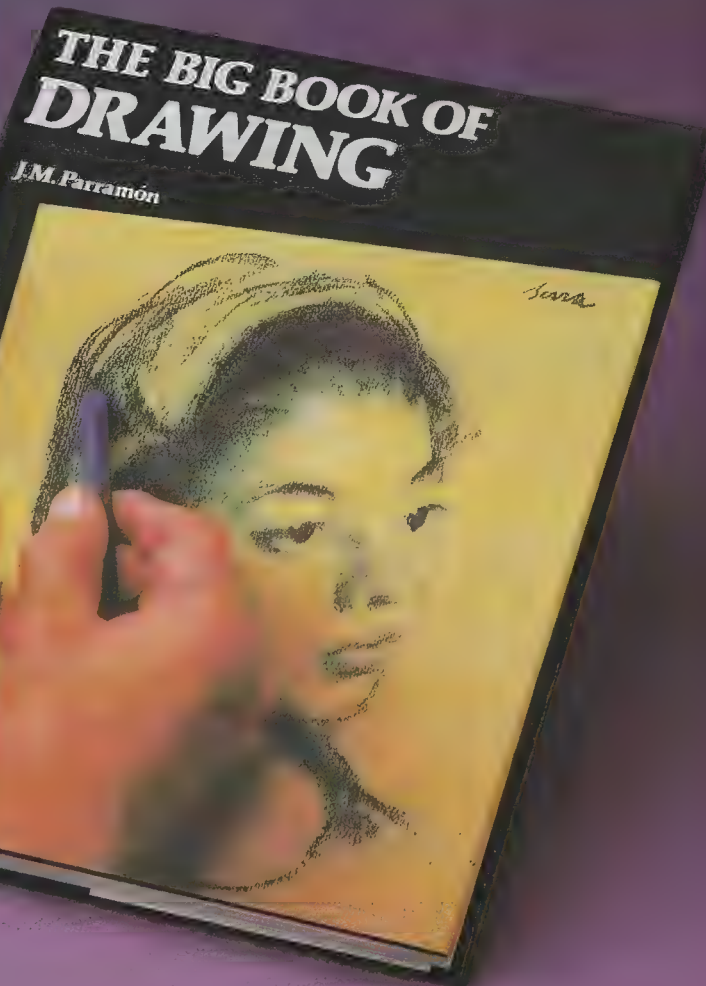
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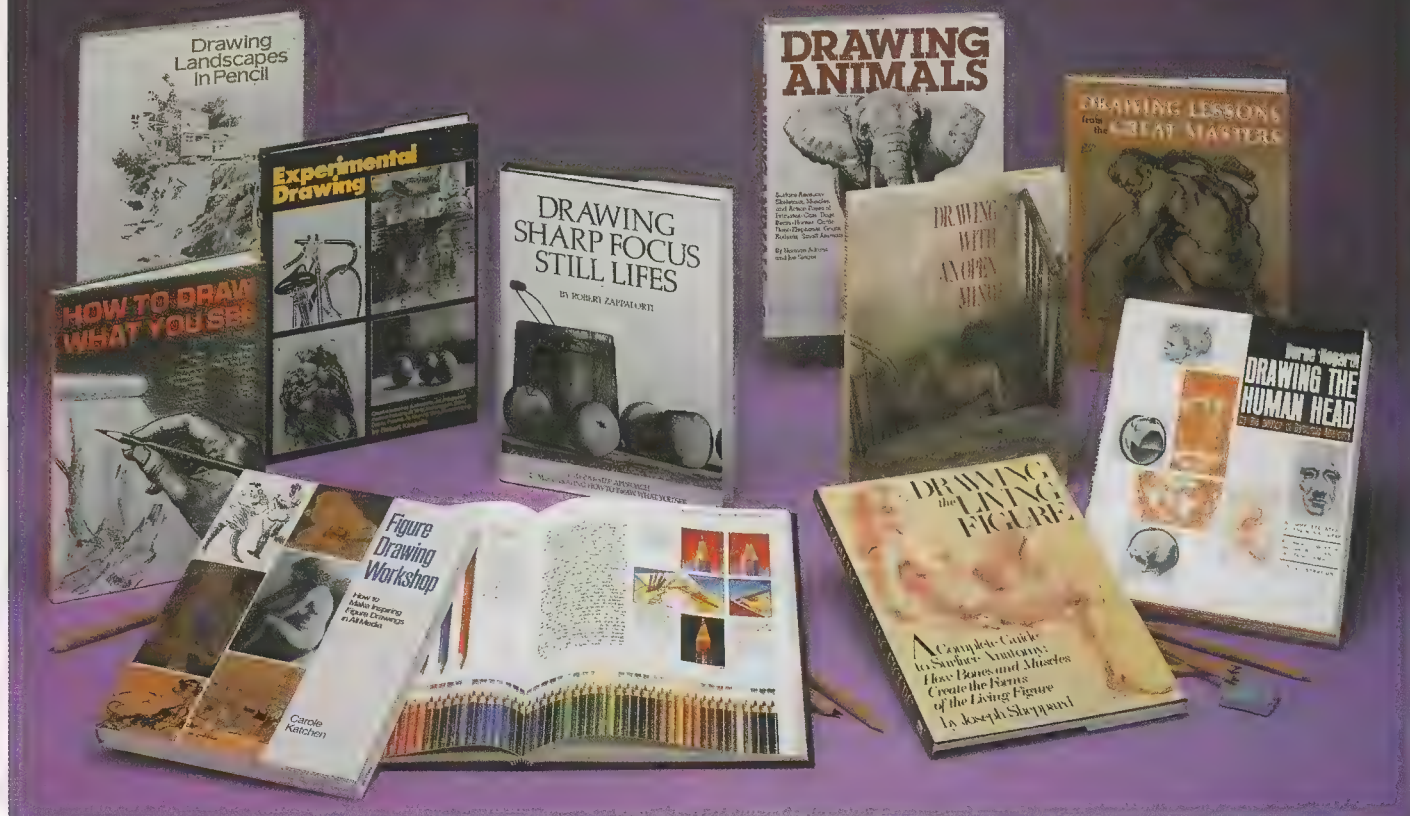
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#### PROFESSIONAL

Continued from page 10

and Charles Sheeler. The transcripts for these interviews—as is the microfilm—are available at each regional office of the Archives or elsewhere through interlibrary loans.

Until 1983, the Archives had devoted itself primarily to building its collection, and its then national director, William Woolfenden, had "emphasized each office competing against the others for the most collections" each year, according to Sue Ann Kendall, the Archives' Detroit regional director. There is no less of an interest in expanding the collection now, but the emphasis has dramatically shifted since Richard Murray took over in 1983. From 1984 through 1985, Murray declared a moratorium on collecting because the

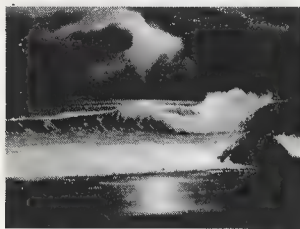
costs of storing and processing the burgeoning number of documents was becoming too high. He has put greater weight on each office more carefully scrutinizing potential collections, as well as doing more scholarly research on papers already owned by the Archives. The Boston regional office, for instance, decreased the number of new collections by 36 percent—from 69 in 1984 to 44 last year.

"We're strongly encouraged to do research, publish articles, and hold symposiums," says Stella Paul, the Los Angeles regional director, who last year staged a symposium on the art scene in Southern California between 1900 and 1950, which she hopes to see published as a book. Other offices have also held public presentations and are planning more. The symposiums and other events are useful in letting the public know that this low-profile agency exists, and they may also serve to increase contributions of all kinds.

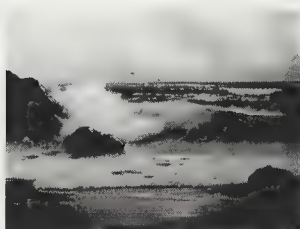
"My emphasis is still to collect broadly, but also to control the number of collections and be more selective," Richard Murray says, adding that each office should do more to interpret documents. "It's not just to

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amass papers, but to find what the materials mean. I think there is also another reason for us to do scholarly work, which is that it helps us learn about more collections of papers out there. The Southern California symposium gave us a lot of leads to new, important material we didn't know about."

The Archives is an organization undergoing considerable change, some of which is procedural—computerizing its indices and other card-

catalog material, which will considerably speed things up for researchers—and some which is more philosophical. Murray noted that he would like the Archives to become a think tank for the art world; but for an underfunded agency that has only four people in each office who must wade through boxes of papers, let alone solicit more material and try to get the agency better known to future donors, that may be some time in coming. The Smithsonian Institution did increase the Archives' publications budget two years ago and, little by little, the dream is becoming a re-

ality.

Beyond this, the Archives is still too little known by the very artists from whom it will want to receive papers later on. Increasingly, people associated with the Archives have taken to visiting artists' studios, attending art openings, and even inviting artists to become members of the agency. "The history of scholarship in American art has grown side by side with the Archives," William McNaught says, and the point is to ensure that future researchers will never again be stymied by a lack of documents and papers. •

such experimentation, the importance of determining the degree of paper wetness appropriate for particular imprints will become apparent.

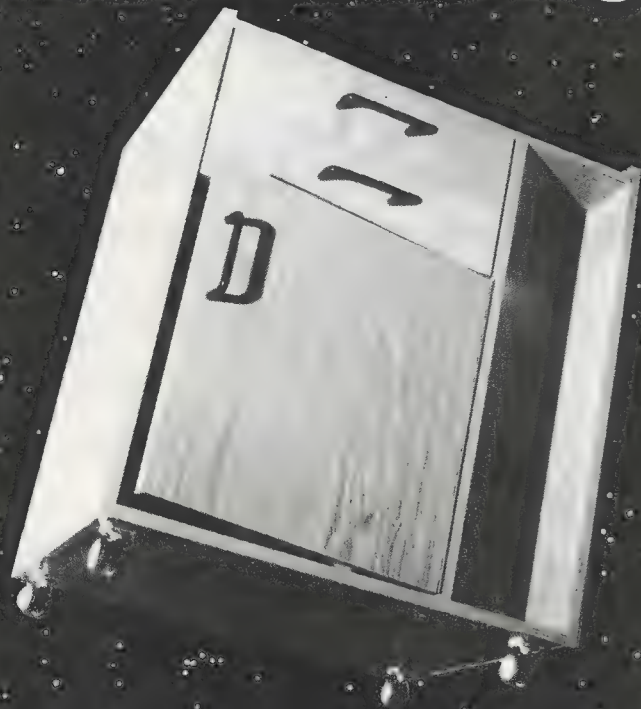
To demonstrate Demuth's techniques, I recreated one of the figures from one of his most famous paintings, *On Stage*. As Demuth always did, I first made a definite pencil drawing of the tuxedoed gentleman in the picture, capturing the shape, posture, and attitude that satirize elegance. Next I laid a light wash of violet over the entire figure and let that dry; I then brushed on a more opaque wash of dark brown on the outer edges of the arms and legs. Before that dark tone had dried, I blotted the edges with tissues to imply the rounded form.

A reddish-orange wash was applied to the face, permitting initial pencil work to remain visible, and an opaque black to all but a small area of the hat, and then a blackened brown was loosely applied and blotted over the dry body paint. More black was added to the hat, still preserving the white patch for a highlight to suggest roundness. More red was also added to the red-orange of the hair without obliterating pencil work.

After the figure was completed, I applied wet mixtures of purple around the figure, blotted segments of the surface, and applied puddles of darkened brown, allowing the color to bleed into the shapes.

A recreation of the painting *Housetops, Seashore* gave me an opportunity to further describe Demuth's techniques. The pencil drawing upon which the watercolor was applied (and which remains visible in the finished piece) shows the artist's attention to sound composition. The lower roof leads into the picture and a parallel roof imposes a halt to that thrust. Triangular roofs then point upward to the slightly defined seashore. First, to establish values that

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would give depth and balance to the painting, a graduated wash was applied to some roofs and a dark-valued purple was used for a chimney. Next, two more chimneys were added to create a center of interest, and the repetitive use of violet-purple in the chimney and in the blotted tree at the right of the house helped to unify the painting. The green applied in the upper right performs the same function by repeating the color in the tree central to the bottom of the paper.

Note the rugged, misshapen chimney, the crude windows, and the rough-edged dark paint on the lower roof, which, when dry, was irregularly scratched. Clearly, with such ragged and seemingly inept detailing, Demuth intended to define the aging and deterioration common to seashore homes or cottages that might appear bright, clean, and sound from a distance.

An exhibition of Charles Demuth's paintings will open on October 15th, 1987, at the Whitney Museum of American Art in New York City and will continue there through January 17th, 1988. A catalog for the exhibition will be published and made available through the museum's bookstore. A book reproducing a number of the artist's watercolors was published several years ago by Watson-Guptill Publications and is available from retail bookstores or directly from the publisher at 1515 Broadway, New York, New York 10036 (\$14.95).

Charles Demuth's family home in Lancaster, Pennsylvania, has been preserved as a museum, and the gardens that provided so much of his subject matter have been restored to their original beauty. Information about the Demuth Foundation's activities can be obtained by writing to the Foundation at 114 E. King St., Lancaster, PA 17602. •

*J. Ray Doyle is a retired businessman turned artist from New Port Richey, Florida. He was formerly a contributing editor of and a columnist for The Artist's Magazine and a contributor to North Light magazine. He has exhibited his work in both New England and Florida, and has won awards in all media. His most recent award was first prize in watercolor from the Pasco-Hernando College Art Show.*

#### CASUAL

Continued from page 18

tury. Except for a rubber raft and a roll-up window shade, there was nothing twentieth-century in all the pictures I saw in Washington, and on the rare occasions when the trees were in leaf, the green was chromium

oxide, not viridian or—God forbid!—Thalo.

I mean, when I see these pictures, I wonder why people think Andrew Wyeth is a great modern realist. I don't think he is a modern realist at all. It is true that his compositions are often photographic, with all those big heads and cutoff figures popping up from nowhere in the foreground and nothing to connect them with the background, which often seems to belong to another picture. And of course his detail—every single hair on Helga's head painted separately—is more than photographic. Yet it is

perfectly clear that he never, never works from photographs, like most modern realists do. Instead, he works directly from nature. Every finished painting in the exhibition is accompanied by eight or ten preliminary studies—such a slowpoke, old-fashioned way of painting a picture.

Wyeth also never deals with the problems of modern city people—liberated women, Yuppies, the homeless, the gays—although Chadds Ford, Pennsylvania, where he lives, is only twenty-five miles from downtown Philadelphia, and even closer to Wilmington, Delaware. All he ever

## E. JOHN ROBINSON



TAPE #4: AUTUMN VINEYARDS

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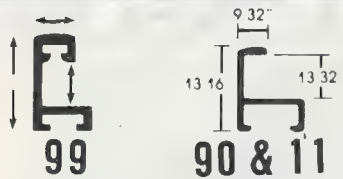
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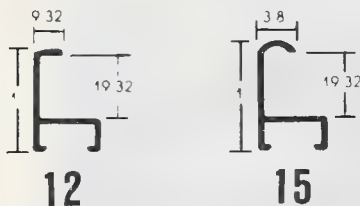
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paints is country people. It's true that his country people, from Christina Olson and Karl Kuerner to Helga, all seem to be as unhappy as city people, but they are unhappy in such old-fashioned ways. People felt alone and exposed like Helga in the Middle Ages, and no doubt in ancient Egypt, too, whereas city people like me and my friends in New York City are unhappy in all sorts of interesting new ways, and instead of moping about in the drear December woods, we take up transcendental meditation or go out and strike for peace. Wyeth isn't interested in up-to-date things like that. He seems to think that unhappiness is the same throughout the ages, which is such an old-fashioned idea.

And then there are those pictures where Helga is wrapped up in a Prussian greatcoat. She seems less unhappy then, but of course she is German and Germany was ruled by the King of Prussia long, long ago when Grandmother was a girl. Maybe that greatcoat is comforting to her, like Granddaddy's blue wool cardigan was comforting to me when I was so small that it dragged on the ground when I wore it. Remember how I wore it all one summer, even in the hottest weather, till Momma and Daddy decided not to divorce? But Wyeth is an American, and America fought in the two World Wars against Germany. Does he think unhappiness is the same, not only throughout the ages, but in every country, too, even Germany?

I could, however, forgive him such silly ideas if only he'd brighten up his pictures a little with a blue sky now and then and some colorful spring flowers or autumn leaves. It was snowing even on Easter in one of his pictures, which is not a very Christian thing to do, and Helga did not have an Easter bonnet on, or a new coat, or even a corsage. It was almost as if she were a Viking's widow and didn't believe that spring would ever come, which is not very realistic.

I mean, it isn't always winter in eastern Pennsylvania—most of the time it is spring, summer, or fall—and according to the Weather Bureau, there are more sunny days than cloudy ones, even in winter. So Wyeth is not giving us a realistic picture of the place where all of his pictures of Helga were painted. And if a realist painter is not being realistic about his subject matter, what is he, anyway, some kind of expressionist?

If Wyeth wants my vote as a modern realist, he has to go somewhere like Siberia or Maine where the

Continued on page 94

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Easy Acrylics by Sue Scheewe  
Marketing Cartoon Art  
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### 10 am

Computer Graphics by Beetner/Ware  
Color Model Environments  
by Harold Linton

### 11 am

Keys to Drawing by Bert Dodson  
Automotive Illustration  
by Mark Stehrenberger

### 12 noon

Right Brain/Drawing  
by Brian Bomeisler  
Wildlife Art by Morton Solberg

### 1 pm

Airbrush Techniques  
by Robert Paschal  
Silk Screening by Mary Kay Shelton

### 2 pm

Architectural Illustration  
by Ferrero/Maricak  
Industrial Sculptor by Harold Cooper

### 3 pm

Pen & Ink Sketching by Robert Coe

## FRIDAY

### 9 am

Commercial Illustration/Acrylics  
by George Kocar  
Oil Painting by Bob Ross

### 10 am

Business Calligraphy by Ken Brown  
Magic with Markers  
by Richard Chesler

### 11 am

Exterior Auto Design  
by Bob Ackerman  
Beginners Mat Cutting  
by David Logan

### 12 noon

Design in the 90's by Trostle/Briggs  
Newsletter Production by Nat Starr

### 1 pm

Creating with Markers  
by Richard Chesler  
Fun with Watercolors  
by Betty Denton

### 2 pm

Psychology of Color  
by Leatrice Eiseman  
Advanced Mat Cutting  
by Vivian Kistler

### 3 pm

Pen & Ink Sketching by Robert Coe

## SATURDAY

### 9 am

Introduction to Airbrush  
by Robert Paschal  
Beginners Calligraphy by Ken Brown

### 10 am

Portfolio Design by a Panel  
Oil Pastels by John Elliot

### 11 am

Table Painting by Priscilla Hauser  
Watercolor Salvage by Tom Lynch

### 12 noon

Graphic Art Network  
by Robert Graham  
Pastel Portrait by Susan Kuznitsky

### 1 pm

Commercial Paper by Art Arnold  
Colored Pencil by Bet Borgeson

### 2 pm

Magic of Oil Painting  
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## CASUAL

Continued from page 92

weather matches his mood, and take Helga with him, too. I'd like to see that girl running around stark naked on a frosty morning in Maine.

Your art-loving niece,  
Vickie Lou •

## ORLANDO

Continued from page 43

thus controlled by the exigencies of changing light. Charles W. Hawthorne's classic *Hawthorne on Painting* is an important influence. The same search for light and color shapes is augmented by spontaneous, calligraphic brushwork that creates a rich, active surface. Here, too, it is important to note the value of direct observation. There is a pronounced difference between brushwork based on perception and the kind of arbitrary activation of surface that relies on crude formulas of color as well as stroke. Again, it is the variety provided by nature that automatically gives richness and subtlety to the painted surface.

In all his work, Orlando uses the same palette, trying to keep his means as simple as possible and not be distracted by material considerations. He uses Utrecht colors, believing them to be just as good as the more expensive brands; fistfuls of bristle brushes; linen canvas, double-primed with oil or acrylic gesso (all portraits are done on canvas); gessoed Masonite panels; and one-hundred-percent rag museum board gessoed on both sides (to seal and prevent warping). Occasionally, he paints on luan mahogany panels primed with acrylic gesso or with shellac thinned with alcohol. He lays a raw umber ground thinned with turpentine over all white primed surfaces, and he likes to experiment with many different sizes and shapes.

Orlando uses a large, traditional handheld palette and is very particular about the arrangement of colors, insisting that students set them in the proper order. His palette consists of flake white, cadmium yellow light, cadmium orange, cadmium red light, raw sienna, burnt sienna, alizarin crimson, ultramarine blue deep, cobalt blue, viridian green, and raw umber. Sometimes a particular subject, such as clothing on a model or some other large area, calls for a special color and he will use a tube of black or whatever is required because, again in the interests of simplicity, he says it is easier than struggling with complicated mixtures.

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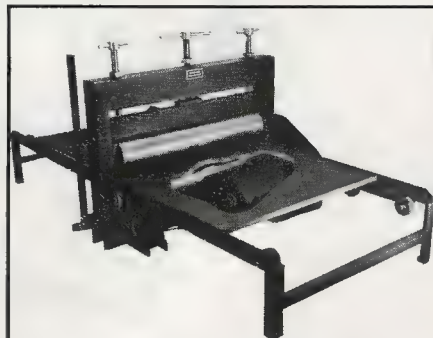
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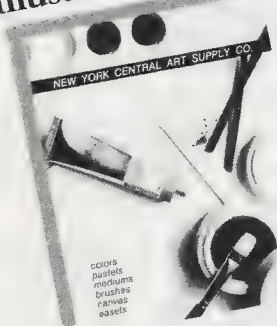
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Linseed oil is the only medium Orlando uses. He adds a bit of turpentine to start with for paintings that will take more than one session to complete in order to insure the lean-to-fat-principle. He says that the Old-Master paintings that are in good condition are so because the artists did not use complicated mixtures, just a simple, single-ingredient oil medium. Many nineteenth-century and later paintings, by contrast, are already in bad shape—blistering and peeling—because the artists experimented with complicated and untested mediums and colors. Orlando uses a retouch varnish for the final varnish. He advocates mixing generous amounts of paint and using brushes as large as possible, even for detail. He works with round bristle bushes because they hold plenty of paint and afford the freedom of movement needed for the rapid, calligraphic brush strokes, which are especially important as a painting nears completion.

Orlando no longer has to think about problems of materials or technique except when working with students. He has reached the level of experience that permits him to pursue with concentration that elusive goal of beauty. Despite the fact that his style of painting falls between the currently popular super real and wildly expressive versions of reality, he has an established reputation. His paintings have been exhibited in the National Arts Club and in other New York City galleries and are represented in over one hundred public and private collections, including those of the Department of the Army and the Folger Shakespeare Library in Washington, DC, the Supreme Court of North Carolina, the Seventh Regiment Armory in New York City, and the Berkshire Museum in Pittsfield, Massachusetts. •

### WOLFF

Continued from page 63

variety of photographs taken, from which she selected a few final possibilities. The one finally chosen was in keeping with the subject's dignity, as well as with the artist's desire to present her in a classic, serene way. Later, the model sat again in the pose selected. At that time, the artist verified the accuracy of the color and light effects. She noted a need to correct the eye color. Any camera distortions in angles or proportion were also noted.

As Wolff selects a palette, she is careful to include at least three varieties of each basic hue—for instance, a cool, a warm, and a true red, or a

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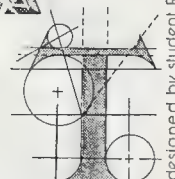


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creamy white, a lavender white, a green white, and a blue white. She selects such groups of hues in three basic values, separating the pastels chosen from the wide selection of brands she uses—Rembrandt, Grumbacher, Sennelier, Rowney, and Nu-Pastel. The palette for each work is selected prior to beginning to paint. Only occasionally does she add to it once work has begun.

The richness that can be achieved by these subtle variations of color within a value range and a hue can be seen in *Eugenia* in the warm and cools of the whites in the apron, pitcher, and blouse. Such use of color has prompted artist Ben Konis to comment that "her color shouts with purity—with mixtures of warm and cool color combinations."

At any given time, Wolff has as many as six works in progress. Working on them alternately, she allows each to rest out of sight while another is under way. She may be working on oils and pastels at the same time; she feels that the change in medium helps to give her added insights in evaluating the progress of her work.

Wolff's paintings speak clearly of the artist who created them. Each painting must be her genuine response to the subject matter she has

selected, or she feels it will not ring true.

Artist Albert Handell has observed that Wolff's work possesses a "very special sense of atmosphere." The atmospheric effects are reminiscent of the French Impressionists to whom she feels most closely related. "Renoir, Degas, Pissarro, and Monet—these are the masters whose works continue to impress and spark my enthusiasm and imagination," she concludes. •

Anita Wolff demonstrates her approach to pastel and oil painting on two videocassettes produced by Studio Center Co. (434 S. First St., San Jose, CA 90028). In the first, Wolff was filmed while creating the oil still life entitled *Harmonies in Red* (90 minutes, \$59.95), and in the second she describes the development of a pastel portrait entitled *Man From Eldorado* (60 minutes, 59.95). The titles of those videocassettes are the same as the paintings.

#### JENKS

*Continued from page 59*

Jenks's studio easel is a large, fully adjustable, wooden easel on casters. His palette table, which he made

himself, is also on casters. The base is a box, open in front, with a shelf half-way up which provides two storage surfaces to hold all his extra containers, solvents, paints, etc. The tabletop is 1" thick, measures 32" x 48", and is covered with a single sheet of 1/4" glass. All paints, jars, brushes, etc., sit around the outside, leaving plenty of space in the middle and front side for mixing colors. A paper towel holder, attached to the underside of the front edge of the table, completes this work area.

The artist also has an extra outdoor easel set up beyond the table, which holds a mirror. It's adjustable so that Jenks can look over his shoulder and see his painting in progress. This is equivalent to getting up and walking fifteen feet away to look at the painting, thus saving time. Jenks also feels that the reverse image seen in the mirror reveals imbalances in composition or flaws in texture that otherwise might go unseen.

If Jenks could have the studio of his dreams, it would contain skylights allowing him to paint under natural light conditions. Until that day comes, the artist uses mostly artificial light—a 500-watt, 3,200-degree-Kelvin photo bulb in a reflector, set up as high as possible—to illuminate his

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palette and easel, even in the daytime. He originally chose this light for consistency's sake—it's the same one that he uses to photograph his paintings.

Whether outdoors or in the studio, Jenks's painting technique always begins with loose, transparent painting, using as little paint as possible to allow the white of the canvas to shine through the color. If the paint goes too opaque in places to suit him, he'll go back in with white and glazes to get back the required brightness. Acrylics have always suited this technique because their fast-drying properties have allowed the artist to glaze over his work without long delays.

But a recent move to the Southwest has coincided with the artist's experimentation with oil paint. The incredibly dry climate of that area promotes overnight drying of all but impasto-applied oils, so that the artist can continue to employ his technique of laying down transparent layers of medium-laden paint. Jenks finds that if his medium contains damar and turpentine, with perhaps a little cobalt drier, thin paint layers set up enough to allow overpainting during the same session.

The landscapes of Jenks's new desert home are providing him with

wonderful studies of dramatic light and shadow effects. The artist is finding that the softness and sumptuousness of oils have encouraged (or, as he sometimes feels, "seduced") him into painting in a much broader, looser, and faster manner. On the other hand, the hard, crystallized effect characteristic of acrylics (in paintings such as *The Chair*) work very well for capturing details and textures.

Jenks is finding that mixing oils on the palette is much more enjoyable than working with acrylics; and the way the oils handle on his canvas makes him want to become more painterly—to eliminate his penciled layout on his canvases and go right to painting without drawing. The artist is excited about his new use of oils and feels that his future work will demonstrate more obvious brushwork, more wet-into-wet, and, as his experience with oils develops, more variety in the paint surface.

Not only a change in mediums, but also a change in subject matter may be in Jenks's future. During the year that he spent in England, the artist did some portrait work in acrylics and his *Late Night Self-Portrait* is a recent example of such work. The spiritual energy that Jenks finds in the natural beauty of a landscape he

also experiences in the presence of the sitter. "Painting portraits is even more exciting to me," asserts Jenks, "because of the challenge of trying to convey the sitter's personality, his or her soul." Although he has yet to paint one, the artist is anxious to try a portrait in oils because, as he explains it, "oil paints seem much more suited to the soft, subtle tonalities of the human figure and skin."

Whether working in acrylics or oils, or painting either landscapes or portraits, David Jenks is searching for more than representation, more than the perfect luminescent sky or carefully modeled cloud. As he remarks, "I'm trying for the spirit as revealed by form and light rather than form itself." That statement could easily be a definition for good painting, whatever its subject matter. •

#### CONDIT

Continued from page 53

tissues, a tape measure, a small bottle of glycerin, a kneaded eraser, a pack of knife blades, a sand pad, and other odds and ends. The large drawer is also full of tube colors.

There is no way to carry this easel upright by the handle without all of its contents tumbling out of place or

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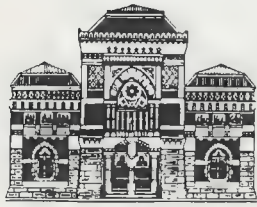
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falling out at the bottom. The palette that comes with this easel is useless for watercolor, but I found that the John Pike palette fits perfectly on the top of the large, inside drawer and makes a tight lid to hold everything in place when the drawer is closed. The fit is even better with my paint rag padded in the drawer below the palette. This is a great way to stow my palette, instead of my having to carry it separately. The two slide blocks in the lid that adjust the height of the working surface have to be cut down slightly for the Pike palette to fit.

I carry my paper (only half-sheets) on location in a corrugated folder, which I put together myself. Scoring the corrugated board in half, I cut it to fit half-sheets. At each end, I glue a one-inch-wide wooden strip, which gives strength to the folder; spraying the outside of the folder with clear lacquer protects it against bad weather. In it, I carry three boards and a good deal of watercolor paper. I have two plastic water containers (made for refrigerator leftovers) that I modified to hook onto the edge of the large drawer of my easel. In transit, they fit upside down on each outside folded easel leg.

Therefore, I can carry a complete outdoor studio with one hand. I also have gear for rain. I use the same easel indoors in my studio with the legs folded and placed on my studio table. Whether outside or indoors, I always work standing, with the easel almost in a vertical position. I have to be able to move around while painting because if I'm seated, my work will certainly be tight. I like what the color does on the paper when it drifts down vertically, and a tissue in my left hand allows me to catch a possible run down the sheet. I place my palette on top of the large open drawer of my easel and lay my brushes along one side like a fork on a dinner plate.

I am not one to make thumbnail sketches of my subject before starting to paint; for me, my first impressions are my best. I organize composition in my mind's eye and pencil it down lightly. Quality in pencil drawing is very important to me since good drawing in the beginning sets the stage for what will come. I draw with a clean, crisp line, keeping a long, sharp point on the pencil at all times. I leave most of the pencil lines in the work, since they can add a certain quality to a watercolor. During the drawing process, I am thinking all the time about how I will handle certain areas of the painting. I cannot plan

Continued on page 100

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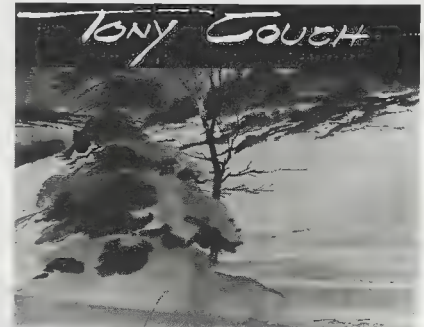
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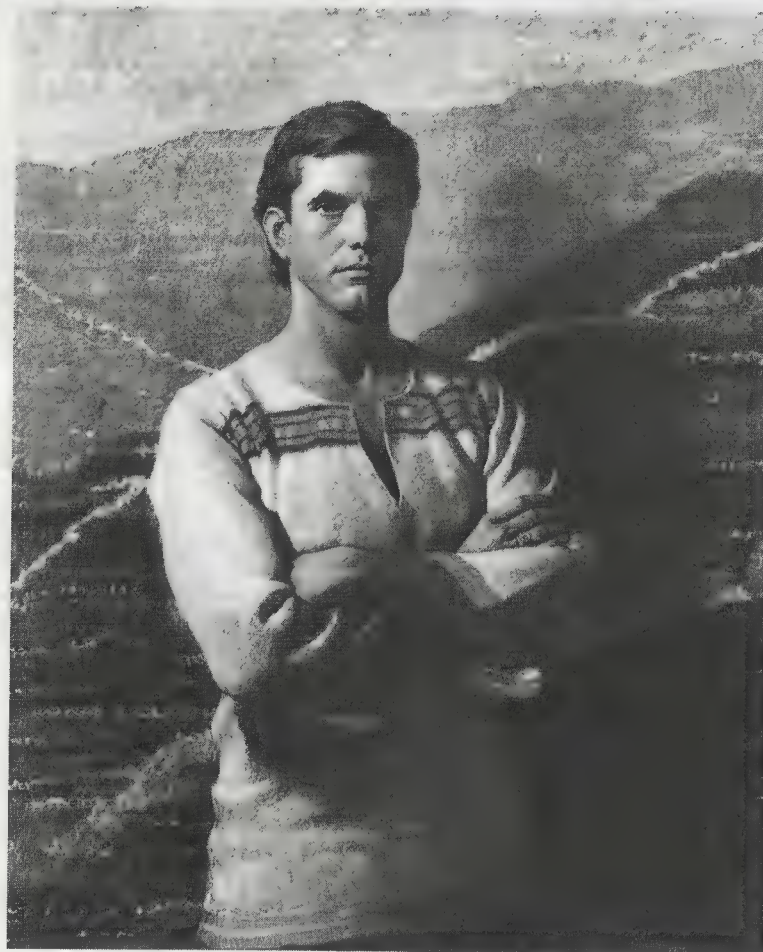
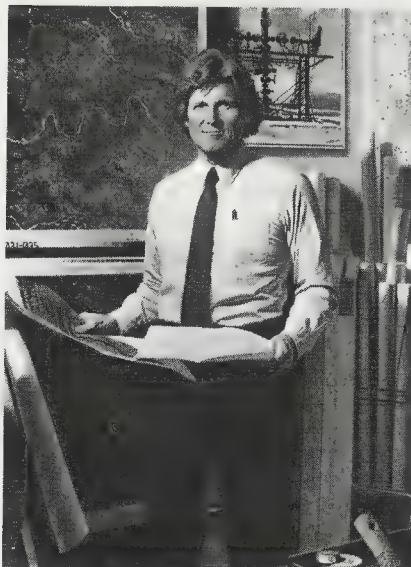
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Mr. Greene's reputation as an outstanding teacher has become well known. His classes at the National Academy of Design and the Art Students League in New York City were taught to capacity enrollments. His definitive books, *Pastel* and *The Art of Pastel*, are widely read by artists in every stage of their development.

Limited enrollment in Mr. Greene's classes allows him to give individual instruction to each student with the goal of reaching his or her full potential as an artist. His workshops throughout North America and in his North Salem, New York studio in the summer fill quickly.

All workshops begin on Sunday evening with a demonstration and explanation on the techniques of painting a portrait in oil. Throughout the following week, artists work six hours a day, under Mr. Greene's constant personal direction. There is also a Tuesday evening portrait demonstration in pastel. Regardless of their stage of development (professionals, students, beginners), artists are guided individually through each phase of creating a painting—how to proceed and what to think about step by step.



*"Thank you for the personal critiques, the demos, the lectures, the whole atmosphere conducive to artistic development..."—D.S., Sarasota, Florida*



For free color brochure, registration form or further information about Mr. Greene's 1987/88 schedule mail this coupon or call: Ann Korhumel, Studio Hill Farm, Route 116, North Salem, NY 10560 (914) 669-5653.

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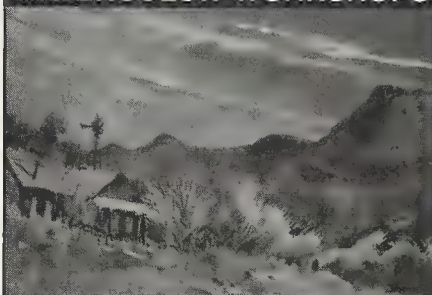
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Continued from page 98

the entire effort ahead of time, but I do take a lot of time to plan the initial attack; I also hope for occasional accidents to enhance the work. Getting off to a good start is so exciting—it keeps me up for the rest of the effort. My discipline almost demands that I adopt the highest standards every time. I don't always achieve my goal, but with a positive attitude, my average has been quite good. A watercolorist must have extreme confidence in his or her abilities because unlike the oil painter, the watercolorist gets but one chance with each stroke of the brush. Some correcting can be done, but a fresh, clean watercolor says to me that the artist has confidence and control. Scrubbed work shows indecision and frustration.

I'm not impressed with copied photographs or with a tightly rendered piece that takes on the character of a photograph. I see no sense in competing with the camera. I carry my Polaroid with me all times to gather reference shots for my subject file so I'm never lacking something to paint, but I prefer painting on location.

I seem to have a certain sense about knowing when to stop on a painting. When spontaneous thoughts stop occurring to me or I find myself hunting for things to pick at, I know the piece is finished. I don't know why, but it is important to people who come into the gallery to know how long it took to paint this piece or that. Watercolor is a fast medium and I try to devote no more than three hours to a given piece; working more slowly than this approaches rendering. I often lay a mat on my work in progress to check the unity of the piece, which is something that I work toward. I made a frame for half sheets with mat, glass, and a hinged back; using this I can check how the work looks framed. One should never judge his or her work without its being matted or framed. I give a workshop once a year and I always critique the "students' work in my hinged-back frame. (That's another trick that I learned from Ray Loos.)

What is unusual about my work? I would have to say first that it is my wide variety of subject matter. I'm not necessarily a Western painter just because I live in the West. I believe that everything can be painted, so I try it all—figures, landscapes, flowers, boats, water, and anything else that inspires me. I like to think that my work is characterized by its boldness, spontaneity, strong color, and good

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drawing. I don't paint for a particular market, but rather I paint what excites me. I love it when someone comes in the gallery and buys a Condit watercolor, because that means it excites them, too; the sale is the applause. As I used to tell my employees, "Do your very best in your work and the rest will come." When your total concern is "What's in it for me?" the rewards never seem to come.

I have always been somewhat of a ham; painting a watercolor is also a kind of performance. I play a lot of music and do quite a bit of performing on stage as a hobby, and the uninhibited attitude that these require seems to fit in with calling oneself an artist. Watercolor is as exciting as a game of chess; it is a personal challenge to get past that blank piece of paper and explode into an exciting color experience.

I also have a wonderful watercolor collection; over twenty-five watercolorists grace the walls of my home and I love looking at them every day. The paintings have been done by artists with whom I have studied, plus friends of mine whose work I admire. Some of my friends ask why I collect paintings. I can only answer that collecting art pleases the soul. •

## BULLETIN BOARD

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PENNSYLVANIA, YORK. York Art Assoc. 17th Ann. Open Juried Show, Oct. 4-25. Open to all artists. Media: pntg., drwg., print., sculp., photo. \$2700 in cash prizes. Art materials/equipment prizes. Commission 25%. Fee: \$15/entry. Not judged by slides. Entries must be hand-delivered. Entries due Sept. 15-27. For prospectus and entry forms, send #10 SASE, write: York Art Assoc., 220 South Marshall St., York, PA 17402.

## FAIRS & FESTIVALS

★★CALIFORNIA, LOS ANGELES. Art L.A. '87. The 2nd Internat'l Contemporary Art Fair. Organized by Andry Montgomery CA, Inc. Dec. 10-14 at the Los Angeles Convention Center. Open to galleries dealing in leading cont. artists as approved by the advisory committee. For details, write: Andry Montgomery California, Inc., 525 N. Sycamore, Suite 206, Los Angeles, CA 90036, or 213-938-2400.

FLORIDA, MIAMI BEACH. 14th Ann. Outdoor Art Festival. Feb. 6-7, 1988. Arts and crafts. Juried by slides. Fee: \$125. \$38,000+ in prizes and purch. awards. Deadline: Nov. 1. For application, write: Festival of the Arts, Dept. AA, Bin O, Miami Beach, FL 33119.

★FLORIDA, TEQUESTA. Lighthouse Gallery, Inc. 24th Ann. Arts & Crafts Festival, Nov. 22, at Lighthouse Gallery, Gallery Sq. N. All media, inc. glass. Juried by slides. Cash awards. Entry fee: \$35. Entry cards, slides due Nov. 13. For details, write: Evelynne Bates c/o Lighthouse Gallery, Inc., 373 Tequesta Dr., Tequesta, FL 33469, or 305-746-3562.

MASSACHUSETTS, ANDOVER. Andover Artists Guild, Inc. 13th Ann. "Art in the Park," Sept. 12 in Central Park, Andover (raindate: Sept. 13). Outdoor fine arts show and sale in oils, acryl., wclr., graph., drwg., photo., and sculp. Open to all artists. Cash awards, prizes, ribbons. Entry fee: \$30. No commission. Enter by Aug. 31. Write: Art in the Park, 331 Salem St., Andover, MA 01810, or 617-457-5518.

NEW JERSEY, SPARTA. St. Mary's Ann. Autumn Art Festival. Oct. 11-18. Juried show open to artists 17 yrs. old and over. All media except photos and crafts. Cash awards. For prospectus, write: St. Mary's Autumn Art Festival, Box 235, Sparta, NJ 07871, or 201-729-3136/729-7132.

RHODE ISLAND, NEWPORT. 27th Ann. Newport Outdoor Art Festival, Sept. 5-7, 9am-6pm., at the Long Wharf Mall and Eisenhower Park, Thames St., Newport. Open to all artists. Media: pntg., sculp., photo., graph., portraits, mixed media. Juried show, cash awards, ribbons. Fee: \$45. Deadline: Aug. 1. For more info., write: Newport Outdoor Art Festival, Inc., PO Box 3034-Broadway Station, Newport, RI 02840, or 401-849-2957. •



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Tahiti Watercolor Workshop, Larry Weston, April 5-18

Sedona Watercolor Workshop, Arizona, Larry Weston, April 30-May 8

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Detail, *Lemons, Oranges, and a Rose*, by Francisco de Zurbarán (not in show). Courtesy The Norton Simon Museum, Pasadena, California.

## ZURBARÁN

A retrospective exhibition of paintings by Spanish Baroque painter Francisco de Zurbarán has been jointly organized by **The Metropolitan Museum of Art**, New York City, and the Musée du Louvre, Paris, France. Including over 70 rarely seen paintings, "Zurbarán" will be on view in New York City from September 22 through December 13, and then travel to Paris. The exhibition will be accompanied by a fully illustrated, scholarly catalog. For more information, write: The Bookstore, The Metropolitan Museum of Art, 82nd St. and 5th Ave., New York, NY 10028.

# exhibits

EDITED BY VALERIE R. RIVERS

## SEPTEMBER ARTS FESTIVALS

From September 26 until October 4, the 34th Annual **Arts Festival of Atlanta** will be held in Piedmont Park, Atlanta, Georgia. This special event was redesigned in 1986 to emphasize the contemporary arts, both visual and performing, by national, local, and regional artists. There are 11 visual arts exhibitions in a mix of the unconventional and the more traditional, including exhibits of video and audio art, sculpture (including site-specific works), local and regional artists, and quality crafts and fine arts in a street festival format. The 13th annual **Lower Cape Cod Arts Festival**, hosted by 8 Massachusetts towns, will be held the last three weekends in September and will include arts and crafts fairs, special gallery exhibitions, demonstrations, open studios, and other organized events. The towns of Orleans, Brewster, Wellfleet, and Eastham will stage their primary events September 12 and 13; Provincetown, Truro, and Harwich will be most active September 19 and 20; and Chatham will host the final weekend of September 26 and 27. For more information, call the Lower Cape Cod Arts Council at 617-896-7682.

The 100 finalists for the national "First Annual Arts for the Parks Competition," sponsored by the National Park Academy of the Arts in cooperation with National Park

Detail, *The Grand Canyon of the Yellowstone*, by Thomas Moran. An early image of what is now the National Park, which was purchased by Congress in 1872.



Foundation, will be on display for the first time September 18 through October 12 at the **Jackson Hole Fall Arts Festival**, Jackson Hole, Wyoming. The festival will also feature a variety of gallery openings, artists workshops and studio tours, special presentations, and performing arts productions.



Detail, *Sun and Moon*, by Arthur Dove. The Regis Collection.

## THE EXPRESSIONIST LANDSCAPE

"The Expressionist Landscape: 1920-1945," a survey of approximately 100 North American paintings borrowed from 45 collections across the United States and Canada and including important works by John Burchfield, Georgia O'Keeffe, Marsden Hartley, Arthur Dove, and others, documents the artists' reactions to the landscape in the period between the World Wars. Organized by the **Birmingham Museum of Art**, it will open there on September 12. Scheduled to coincide with the exhibit, the symposium "The Modernist Landscape: Nature and Spirit" will be held in Birmingham on Saturday, October 10. After the show closes in Birmingham on November 4, it will travel to the IBM Gallery of Science and Art, New York City (November 24, 1987-January 30, 1988); the Everson Museum of Art, Syracuse, New York (February 14-March 27, 1988); the Akron Art Museum, Akron, Ohio (April 9-June 5, 1988); and the Vancouver Art Gallery, Vancouver, Canada (June 30-August 21, 1988). A 200-page illustrated catalog of the exhibition is also available. For more information, write: The Birmingham Museum of Art, 2000 8th Ave. N., Birmingham, AL 35203.



Detail, *The Harbor at Lorient*, by Berthe Morisot.

## BERTHE MORISOT RETROSPECTIVE

The first comprehensive American exhibition devoted to French Impressionist Berthe Morisot will be open September 6 through November 29 at the **National Gallery of Art**, Washington, DC. Organized in association with **Mount Holyoke College** (celebrating its 150th anniversary), "Berthe Morisot — Impressionist" will include more than 100 oil paintings, pastels, watercolors, and colored-pencil drawings from both American and European collections. The artworks were selected for quality and to emphasize the originality of Morisot's work, particularly those works that anticipated developments in the careers of her colleagues, most notably Monet and Degas. After the exhibition closes at the National Gallery, it will be on view at the Kimbell Art Museum, Fort Worth, Texas (December 12, 1987-February 21, 1988) and at the Mount Holyoke College Art Museum, South Hadley, Massachusetts (March 14-May 9, 1988). A 228-page, fully illustrated catalog will be published in conjunction with the exhibition by Hudson Hills Press. For more information, write: Publications, The National Gallery of Art, Constitution Avenue at 4th Street N.W., Washington, DC 20565. •



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